

2K13, HELLO!

NYE bashes to ring in the new **P27**

FUTURE SIGNS

Psychic Dream foretells the year ahead **P28**

RECYCLING NIGHTMARE

Closing HANC center will hurt small biz **P10**

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REEL LOVE

Superheroes, foreign intrigue, chick-written chick flicks, and small movies that gave us hope: Guardian critics take on the Year in Film 2012 **PAGE 18**



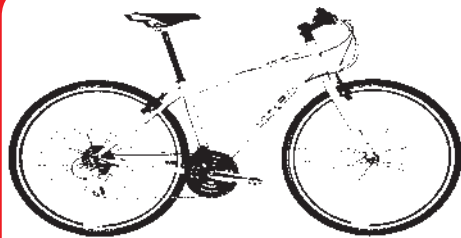
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GUARDIAN INTELLIGENCE

What you need to know

WHO ARE THE SECRET DONORS?

Nobody (except a handful of campaign operatives and very rich people) knows who actually put up \$11 million to try to shoot down Gov. Jerry Brown's tax measure and undermine union power in November. The best the California Fair Political Practices Commission has done is demonstrate (thanks to a lawsuit) that Americans for Responsible Leadership got the money from Americans for Job Security, which got the money from the Center to Protect Patient Rights.

But that kind of game could end this year if Senators Mark Leno and Jerry Hill are able to pass a bill mandating that the top three (human) funders of political ads be prominently identified, both on the ads and on the campaign's website. "We saw evidence in the most recent election cycle of unnamed organizations throwing around large sums of money in order to confuse California voters," Leno said.

Similar bills have been introduced in the past — but because changing campaign-finance laws requires a two-thirds vote, they've never made it to the governor's desk. But now that the Dems have reached that magic number, there's hope.

And since the big money this fall went against the gov's top priority, Jerry's got plenty of motivation to sign the Leno/Hill bill. | AP PHOTO BY RICH PEDRONCELLI

BOWTIES FOR EVERY STEREOTYPE!

Local bowtie makers TastyTies has come up with a San Francisco neighborhoods collection, with cravats to remind you of all your favorite parts of town. But they're so clueless (and offensive) that it's shocking.

The "Hunters Point" model, for example, is made of denim — adorned with a handgun tie tack. There's one called the "Tenderloin," a purple velvet number to "make you look like a pimp," according to the company website. Oh, and a white satin "Pac Heights" "to embody this upscale and predominantly white neighborhood." All models were sold out.

After a neighborhood activist-induced kerfuffle last week, the company apologized for the worst of the lot: "The decision to include the removable tie tack on the Hunter's Point

bow tie was made to help illustrate the stereotypes that many San Franciscans and Bay Area residents have about this neighborhood," Kevin Long wrote to us.

We're not sure these folks quite understand the issue, though. Now the "Hunters Point" description cites: "the amazing strides this community has made to fight violence and squash the negative stereotypes that label this thriving neighborhood." The gun's still there.



CITY COLLEGE CAN'T FILL SEATS

For the past few years, the biggest problem at City College was too many students chasing too few classes. Now, all of a sudden, the school has the opposite problem: an enrollment decline of nearly 10 percent means empty seats — and a loss of some \$6.5 million in state money. What happened? Well, the administration says it's all bad press; potential students believe City College, facing a challenging reaccreditation process, could wind up closing. The other problem, though, is that everyone is so busy filling out forms, preparing reports and dealing with the accreditation commission that it seems nobody has time to recruit students. "The biggest effort right now is coming from the faculty and classified staff," said College Board Member John Rizzo. "I put the blame directly on the administration."



THE WAITING ROOM



SAN FRANCISCO'S NON-OSCARS

Oscars and Golden Globes are one breed of animal — critics' groups are another beast entirely (of the more free-thinking, out-of-the-box type, one hopes). At the lively annual meeting of the San Francisco Film Critics' Circle, several races came down to just one or two votes' difference. Top winners included *The Master* (Best Picture); *Best Actor for Joaquin Phoenix*; *Zero Dark Thirty* (Best Director for Kathryn Bigelow); *Amour* (Best Foreign Language Film); *Best Actress for Emmanuelle Riva*; and Oakland-made *The Waiting Room* (Best Documentary; Marlon Riggs award for "courage and vision in the Bay Area film community" to director Peter Nicks). See the whole list at www.sffcc.org.

RRAZZLE DAZZLE

The Razz Room is moving. Its current residency at the Nikko Hotel (which began in 2007) ends with Kim Nalley on Mon/31; and the official opening at the Cadillac Building at 1000 Van Ness will feature Jefferson Starship on Jan. 17. The new location will also feature an expanded menu by chef Bronson Macomber. The Razz Room, which often books cabaret, R&B, and jazz acts, leaves the Nikko after accusing the hotel's management of racism — in a suit filed in Superior Court last month, Razz owners Robert Kotonly and Rory Paull alleged they were being pressured to book fewer African-American R&B acts because of the crowds they attract. Hotel Nikko manager Anna Marie Presutti denied the claim.

ETHICS CAN'T BOTHER TO DO ITS JOB

Political consultants in San Francisco are required to file statements showing how much money they took in during the 2012 election cycle, and while those reports were due December 15, you can't find them on the Ethics Commission website. That's because Ethics hasn't gotten around to posting them, and won't until sometime in January.

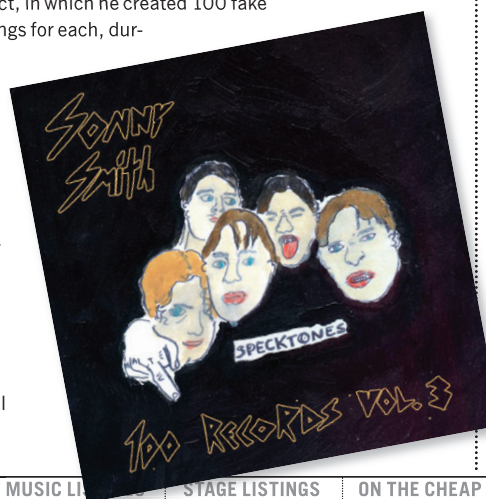
We know, after making specific requests, that Andrea Shorter (who has been leading the Ross Mirkarimi recall efforts) received \$5,000 from the San Francisco Women for Transparency and Accountability, a PAC funded by in large part by the family of tech guru Ron Conway. Left Coast Communications, the firm of Enrique Pearce, took in a whopping \$329,187.91 from several clients, including the Mayor Ed Lee Committee for San Francisco, Sup. Christina Olague's reelection campaign, and the campaign to pass the Housing Trust Fund ballot measure.

As for the rest? Well, Ethics Director John St. Croix, told us, they will be posted "in due time."

FAKE BANDS, REAL SOUNDS

It was announced this week that the third installment of local savant-musician-artist Sonny Smith's ambitious "100 Records Project" will be released early next year (Jan. 29, Polyvinyl). It's the final chapter of Smith's 2010 project, in which he created 100 fake bands and wrote songs for each, during a residency at the Headlands Center for the Arts in Sausalito.

Smith (also of Sonny and the Sunsets) released two previous collections of songs from that initial project, and *100 Records: Vol. 3* will be here soon on white vinyl, cassette, and digital outlets.



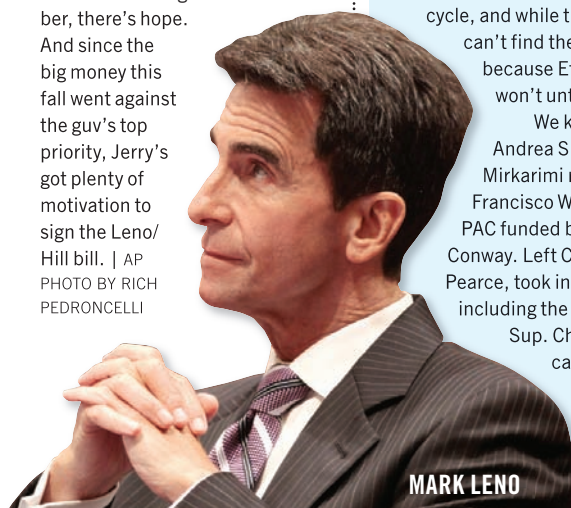
ALERTS

SATURDAY/29

SEEKING SALMON
San Geromino Valley Community Center, 6350 Sir Francis Drake Boulevard, San Geronimo. 10am and 2pm. Sliding scale donation. The Salmon Protection and Watershed Network holds a Lagunitas Creek Watershed Walk to see endangered Coho salmon. Led by experienced naturalists. Bring cameras, lunch and rain gear; reservations needed. 415-663-8590 X 114, spawnusa.org.

THURSDAY/3

SANDS AND SPECULATION
Garden for the Environment, 7th Ave. and Lawton. 9:30am. Joel Pomerantz of Thinkwalks offers an award-winning view of how the city came to be what it is — from the nature that was here first. Learn about the shifting sands of "San Francisco's Sahara" and the shifting winds of land speculation that changed the western side of the city. Includes an easy hike. \$10 — \$40 sliding scale. 415-505-8255.



MARK LENO

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of the Chicago Times, 1861

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ON THE BLOGS

POLITICS

Steven T. Jones reports from Chichen Itza — how did the end of the world look in Mexico?

What did 2012 mean for housing in San Francisco?

Tiny on dead children — everywhere

NOISE



Shots from Primus' NYE show

PIXEL VISION

Our interview with 2013 visionary MC Yogi

More of Appetite's guide to the city's best sweets

SEX SF

Love in the apocalypse: George McIntire's list of the best end-days Craigslist hookups

THIS MODERN WORLD

by TOM TOMORROW

2012
A HIGHLY SUBJECTIVE AND WOEFULLY INADEQUATE LOOK BACK AT A JAM-PACKED YEAR FULL OF CRAZY PART THE FIRST

JAN. 4: RICK SANTORUM TELLS CROWD--
"--I DON'T WANT TO MAKE BLAH PEOPLE'S LIVES BETTER BY GIVING THEM SOMEONE ELSE'S MONEY!"
LAZY BLAH PEOPLE!

JAN. 11: TEN YEAR ANNIVERSARY OF FIRST DETAINEE ARRIVALS AT GITMO.
SSSHH! WE CAN'T TALK ABOUT THAT NOW!
IT'S AN ELECTION YEAR!

JAN. 9: PROBABLE SOCIO-PATH MITT ROMNEY SAYS A TRUE THING.
"I LIKE BEING ABLE TO FIRE PEOPLE WHO PROVIDE SERVICES TO ME!"

MITT ROMNEY, JAN. 15:
"I'M CONCERNED ABOUT THE POOR!"

JAN. 20: SANTORUM SAYS RAPE BABIES ARE A GIFT FROM GOD.
HE'S THOUGHTFUL THAT WAY!
IT WILL NOT BE THE STUPIDEST THING A REPUBLICAN SAYS ABOUT RAPE THIS YEAR.

ALSO: REPULSIVE G.O.P. CANDIDATE NEWT GINGRICH CALLS OBAMA A "FOOD STAMP PRESIDENT."
IF YOU KNOW WHAT I MEAN.
BLACK. I MEAN, HE'S BLACK.

JAN. 24: OKLAHOMA G.O.P. LAWMAKER INTRODUCES BILL TO OUTLAW ABORTED FETUSES IN FOOD.
SO MUCH FOR OUR PRODUCT LAUNCH.
FETUS-O'S!

MITT ROMNEY, FEB. 1:
"I'M NOT CONCERNED ABOUT THE VERY POOR. WE HAVE A SAFETY NET THERE!"

FEB. 22: INDIANA G.O.P. LAWMAKER SAYS GIRL SCOUTS PROMOTE HOMOSEXUALITY AND ABORTION.
IT'S A THIN-MINT-FUNDED NEST OF DEPRAVITY!

FEB. 27: GINGRICH TELLS UNGRATEFUL AFGHANS--
"--YOU'RE GOING TO HAVE TO FIGURE OUT HOW TO LIVE YOUR OWN MISERABLE LIFE!"

FEB. 29: RUSH LIMBAUGH ATTACKS SANDRA FLUKE; REVEALS HE HAS NO IDEA HOW BIRTH CONTROL WORKS.
"SHE'S HAVING SO MUCH SEX, SHE CAN'T AFFORD CONTRACEPTION!"
WAIT, WHAT?

APRIL 16: NEWT GINGRICH BITTEN BY A PENGUIN.
I HAVE AN IRONCLAD ALIBI.

SOMETIME IN MAY: MITT ROMNEY IS SECRETLY RECORDED AT \$50,000-A-PLATE FUNDRAISER.
I MIGHT AS WELL TELL YOU WHAT I REALLY THINK ABOUT THE MOOCHERS!
WHAT COULD GO WRONG?

JUNE 8: ROMNEY DOESN'T KNOW WHAT A DONUT IS.
"GARRETT, CAN YOU SEE THAT ONE OF THOSE CHOCOLATE, UH, CHOCOLATE GOODIES FINDS ITS WAY TO OUR RIDE?"

JULY 8: WEALTHY ROMNEY DONOR HELPFULLY EXPLAINS--
"--IF YOU'RE LOWER INCOME, YOU'RE NOT AS EDUCATED...THEY DON'T UNDERSTAND HOW THE SYSTEMS WORK!"

AUG. 19: TODD AKIN HELPFULLY EXPLAINS--
"IF IT'S A LEGITIMATE RAPE, THE FEMALE BODY HAS WAYS TO TRY AND SHUT THAT WHOLE THING DOWN!"
!!!
NEXT WEEK: MORE CRAZY!

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PUTTING TRANSIT FIRST

BY STUART COHEN, LEAH SHAHUM, ROB BODEN, AND ELIZABETH STAMPE

OPINION Every day, San Franciscans pay the price of an underfunded transportation system. We have all experienced painfully overcrowded bus rides ... or, worse yet, the bus that never shows up. Now, Muni is reducing service during Christmas week, as it is faced with a \$7 million deficit this fiscal year.

Today, we are finally facing up to the reality that our declining transportation system hurts us all. It hurts our economy and it hurts people all along the economic spectrum. San Francisco is a world-class city in many ways, but we have a long way to go to have a world-class transportation system.

San Franciscans want better transit options: reliable, fast, comfortable buses, and safe and pleasant streets for walking and biking. San Franciscans support the city's official transit-first policy, but lacking political will, the city hasn't delivered on it.

By failing to make the tough decisions to fund our transit system, our leaders have put the burden on those who depend on affordable transportation options most. Transportation is one of the top expenses for people living in the Bay Area, after housing, and an exponentially greater burden for those with lower incomes.

Who will be hurt most by Muni's skeletal service this holiday week? Working families.

That is why our organizations are proud to have joined together recently to support a proposal to update the Transit-Impact Development Fee (TIDF), which would have ensured that major developments pay their fair share into the city's transit system. This would have included large nonprofits like Kaiser and the Exploratorium, when they build major new developments that generate thousands of new trips. The fee, probably about 1 percent of costs, would have paralleled the existing development fees for water,

MEASURING DISPLACEMENT

EDITORIAL You can't build much of anything substantive in San Francisco without doing an environmental impact report. You can't pass significant legislation without doing an economic impact report. But the most important issue facing San Francisco today is largely ignored by those studies — and is only rarely even discussed as part of the city's economic development and planning policies.

At a press conference and rally Dec. 19, housing activists decried the huge upswing in evictions in San Francisco this year. At least 26 buildings are facing Ellis Act evictions — where every tenant must go so the landlord can sell the place vacant — "and those are just the ones we know about because a tenant has sought help," said Housing Rights Committee organizer Tommi Avicoli Mecca.

In every case, longtime San Franciscans — many of them low-income, disabled, families,

or people of color — are being displaced from their homes, and probably from the city. Nobody at City Hall even measures the full numbers year by year, but the Tenants Union reports that Ellis Act evictions have tripled since 2011.

These aren't just random acts by individual property owners; they're part of a much larger trend created by city policies. And they ought to be tracked, measured — and mitigated — the same way environmental or economic impacts are.

Let's call it a Displacement Impact Report.

The outline could be exactly the same as an EIR. A designated city official, either in the City Planning Department or working for the city's economist, would analyze every piece of legislation and every proposed development of more than a certain size to determine if it "could lead to significant displacement of exist-

ing San Francisco residents." If the answer is no, the project or bill gets a green light to move forward; if the answer is yes, the sponsor, or the city, has to prepare a DIR.

A DIR would look, for example, at the impact the Twitter tax break would have on Ellis Act evictions. Not an impossible task at all — environmental and economic consultants do this sort of work all the time. You look at how many jobs the tax break will create, how many of those jobs will go to people who are not current SF residents, how much they'll be paid — and what the residential vacancy rate is for apartments and houses in the range they can afford. Add into the mix current plans for housing construction in that range, and plans for low-income housing for people who might be displaced.

Historical data could easily create models for how many new

EDITORIALS

PUTTING TRANSIT FIRST CONT.>>

sewer, parks, and even art, that nonprofits already pay. It would not have included small nonprofits, and of course most nonprofits never build developments at all.

It would have helped visitors to large institutions have more dependable transit to get there, and helped the whole transportation system work better for everyone.

But it didn't pass, and last week's opinion piece ("The Muni vs. housing clash," 12/18/12) mischaracterized the issue, suggesting a trade-off between basic services and transportation. But good, reliable, safe transportation is a basic service. Just like housing and health care, it's something everyone should have access to, and something our city has declared a priority with its transit-first policy.

Unsafe streets are inequitable streets; low-income people and peo-

ple of color are more likely to be hit by cars while walking. Underfunded transit is inequitable; low-income people have fewer options aside from walking or taking the bus, and the stakes are higher when the bus is late or doesn't arrive.

Funding transit is a core progressive value. Great public transit — and being able to get around the city under your own power, by walking and bicycling — are great equalizers in a city like ours.

We should be investing more and expecting more from our transit system. Our organizations are proud to be doing just that. It's time to help San Francisco finally live up to its transit-first policy — because that means putting people first. **SFBG**

Stuart Cohen works with TransForm, Leah Shahum with the San Francisco Bicycle Coalition, Rob Boden with the San Francisco Transit Riders Union, and Elizabeth Stampe with Walk San Francisco.

MEASURING DISPLACEMENT CONT.>>

highly paid employees it takes to create one individual or family displacement. It would be at least as accurate as a lot of the economic and environmental models used every day in city and regional planning agencies.

If an environmental impact report turns up significant and unavoidable effects, the project sponsor is required to look at mitigations — and decision-makers can be held accountable for whether that happens. So, for example, a tax break that is expected to lead to the displacement

of 50 low-income San

Franciscans would have to be accompanied by the construction of 50 new permanently affordable rental units, or the creation of rent subsidies adequate to protect the vulnerable populations facing the loss of their homes.

Politicians and business leaders routinely complain that some legislation will lead to job losses — but the loss of people's homes isn't in the mix. It should be.

Someone on the Board of Supervisors ought to draft and introduce a bill adding DIRs to the list of requirements before major policy and development changes are approved. It

could be the most important bill of 2013. **SFBG**



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% EVICTIONS FOR THE HOLIDAYS

The crowd gathered by the Holiday Shopping Tree at 18th and Castro Dec. 19 wasn't singing carols. The festivities — speeches, chants, and a rousing song — weren't exactly Christmas cheer.

Housing activists had put together a rally and press event to call attention to a fact not much discussed this holiday season: The expanding economy and influx of tech jobs has another side. And it can be exceptionally painful.

Jeremy Mykaels was one of the speakers. A 62-year-old man living with AIDS, Mykaels has very little to celebrate. He's losing his home, and will almost certainly be forced to leave the city.

Lisa Thornton, who works at Rainbow Grocery, is facing the same situation. Her landlord is clearing out the building, so that it can be sold for a lot more money when the longterm, rent-controlled tenants are gone.

None of the dozen or so tenants who appeared at the event has done anything wrong. They pay the rent on time; none of their landlords has suggested they are anything but model renters.

But it doesn't matter. With the immense housing pressure in the city, brought on by the second tech boom, even the most responsible tenants are at risk. The state's Ellis Act allows landlords to evict all their tenants — even seniors and disabled people — without any cause.

It's happening all over town, from Chinatown and North Beach to the Castro, the Mission, Noe Valley and Potrero Hill. Ted Gullicksen, who runs the San Francisco Tenants Union, told



\$ 8 WASHINGTON'S LIFE OF DRACULA

The Port of San Francisco wants to let the developer of the 8 Washington luxury condo project start preliminary construction work — even though the project is on hold because of a voter referendum.

Port officials are asking the Board of Supervisors to approve an ordinance that would allow Simon Snellgrove to occupy part of the property and begin preparing the site for what would be 134 of the most expensive housing units ever built in San Francisco. Critics say the 12-story building would be a "wall on the waterfront."

The supervisors approved the deal in June, but opponents quickly collected enough signatures to force a referendum vote. That's scheduled for November, 2013.

When an act of a legislative body is challenged by a referendum, it's frozen and can't take effect until the voters have their say.

Technically, the referendum challenges the board vote to raise the height limit to 136 feet for part of the 8 Washington parcel, so in theory the developer could be preparing for a smaller project. But in the

ordinance adopting the height increase, the supervisors also made a long list of findings and incorporated other project elements by reference. That left the opponents with the difficult task of circulating petitions with 520 pages of documents attached.

In the process, the referendum became much broader — so it's hard to argue that Snellgrove has any right to do anything on that land until after November.

"They are trying to get aspects of the project moving," Jon Golinger, campaign director for No Wall on the Waterfront, which is leading the opposition, told us. "They're not, as far as I know, actually planning to build."

Golinger said the ordinance is the Port's attempt to turn control of the land over to the developer. "There's really no need for it," he said. "We not only think it's illegal but politically unwise and we hope the board will decline it."

Port representatives say the proposed ordinance is an effort to begin preparing the property for the first stages of construction, which includes gathering the proper documentation

and addressing easement issues.

"In a sense it's housekeeping to prepare the site for construction," Port Project Manager Phil Williamson told us, acknowledging that the project cannot begin construction because of the referendum.

Next year's vote will be an historic one for the city. There have only been six referendums in San Francisco history, and this is the first in more than twenty years.

Williamson said the referendum won't stop Snellgrove from building on the site, but will send the deal back to the drawing board. "If the referendum succeeds it doesn't stop the project but will alter what the project looks like," said Williamson, adding that the pre-referendum work that needs to be done is necessary for any project, regardless of size.

But Snellgrove has so far resisted all efforts to trim the project back in any significant way, and there are no alternatives under discussion.

A public hearing before the Land Use and Economic Development committee is expected to take place in January. **(Alex Kekauoha)**

the crowd that Ellis Act evictions have tripled since 2011.

"This is an epidemic," Tommi Avicolti Mecca, an organizer with the Housing Rights Committee, said.

"There are too many tenants getting evicted to fit under the tree."

Mecca pointed to a list of

26 buildings facing Ellis Act evictions — "and those are only the ones we know about."

The 50 or so people who filled the sidewalk and spilled into the Muni stop were loud and angry — and one of their targets was Sup. Scott Wiener, who is pushing legislation that would allow more buildings to be converted to condominiums. Every time his name was mentioned, a chorus of loud boos erupted.

Most buildings emptied through the Ellis Act wind up getting sold as tenancies in common — a backdoor way around the city's condo conversion limits. TICs aren't as valuable as condos, though, because they're harder to finance and sell — so allowing more condo conversions

would create even greater incentives to evict tenants.

Of course, hundreds of upscale workers who are flooding into town are looking for places to live — and some longer-term residents who can't afford to buy a single-family home are looking for ownership options. That creates the worst kind of class warfare: People who are slightly better off are pushing out people who are living on fixed incomes or working-class salaries.

Meanwhile, in a housing crisis, the most valuable affordable housing is existing affordable housing. It's way cheaper to protect rent-controlled units than to build new ones.

So the battle over Ellis evictions and condo conversions could define

housing policy in 2013 — and San Francisco has only limited policy options. At the Castro rally, the cry was for the state to repeal the Ellis Act — but that's a longshot at best.

So what San Francisco can do is make evictions less lucrative, by limiting condo conversions — and what tenants like Mykaels can do is try to bring attention to the price of evictions by calling for a boycott of properties cleared by the Ellis Act.

Posters in the upper windows of his unit warn potential buyers that the a senior with AIDS is being thrown out. That will only work if you assume that the buyers looking for housing in this city have any sense of morality or justice. And in Tech Boom Two, that's a real stretch. **(Tim Redmond)**



TENANTS FACING EVICTION RALLIED IN THE CASTRO. PHOTO BY OCCUPY THE AUCTIONS/ EVICTIONS CAMPAIGN



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NEWS

LOSING THE HANC RECYCLING CENTER WILL HURT
 HAIGHT STREET BUSINESSES. PHOTOS BY SF NEWSPAPER CO.



MORE RECYCLING FALLOUT

Small businesses gird for high fees after HANC closure

BY JOE FITZGERALD

NEWS The unintended consequences of closing the Haight Ashbury's only recycling center are about to ripple through small businesses in the neighborhood. As the recycling center's final days loom, merchants are gearing up to face new fees — as much as \$100 a day.

But they may get a reprieve sooner than they think.

State law requires stores that sell beverages in cans and bottles to take them back for recycling — unless there's a functioning recycling center within a half-mile radius.

With the Haight-Ashbury Neighborhood Council recycling center gone, Whole Foods supermarket, the largest purveyor of beverages on Haight Street, will be faced with a decision — provide bottle and can buy-back services, or pay a \$100 a day fee instead. If Whole Foods decides to pay the fee and not provide recycling in the area, small businesses in the Haight will be forced to make the same choice — only they won't be able to afford the

\$36,500 a year fee.

San Francisco's Department of the Environment doesn't enforce those fees, but does provide oversight on recycling in San Francisco. Guillermo Rodriguez,

"IT'S NOT IN OUR INTEREST TO HAVE THOSE BUSINESSES PACK UP AND MOVE OUT."

**GUILLERMO RODRIGUEZ,
 DEPT. OF THE ENVIRONMENT**

spokesperson for the department, said that his office is in the planning stages of creating a mobile recycling center, which could roll out in early 2013.

"Certainly it's not in our interest to have those businesses pack up and move out," Rodriguez said. The mobile recycling center gives the neighborhood a new option.

If a recycling center serves the Haight neighborhood, the small businesses in the area could avoid paying the steep fees, and from having to go through the trouble of seeking exemption.

"Its similar to food trucks," Rodriguez said. "After they finish for the day, they leave. But they'd set up at a usual time in a usual spot."

San Francisco Supervisor Christina Olague, whose district includes the Haight Ashbury, said she was working on a way for HANC to turn into a mobile recycling center. Though she said that those talks had since stalled, Rodriguez said that if HANC wanted to be a partner in the new mobile center, the Department of the Environment would be open to it.

Why does the state of California expect small businesses to provide a can and bottle buy-back program on site, or face fees in the first place?

Rodriguez explained that the laws weren't necessarily made with San Francisco in mind.

"When the rules were drafted, San Francisco was the exception,



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as we are for a lot of things," Rodriguez told us. "The law was written for the suburbs, where small businesses generally have parking lots where recycling can easily be handled."

The San Francisco Recreation and Parks department has long pushed for the Haight recycling center's ouster. Sarah Ballard, spokesperson for the department, said the recycling fees and regulations that will hit local businesses aren't Rec-Park's problem.

"HANC has been on a month to month lease for over a decade," she said. "The Parks Department have never sought to stop them from seeking non-park property to continue to run their business."

Basically, HANC can operate wherever it wants to — just not in Golden Gate Park. And there aren't a whole lot of other low-cost open spaces where the center can set up shop.

Small businesses we've talked to say they don't have the space, staff, or ability to handle buying back recyclables. Fred Kazzouh, owner of Fred's New Lite Supermarket on Haight and Masonic streets, doubted he'd get a reprieve from the fee.

"I mean if we all apply for an exemption, there'll be half a mile radius without a recycling center," Kazzouh said. "I saw recycling centers on Safeway on Webster (street) and I don't see why Whole Foods can't do it."

Kazzouh's store has been in the Haight neighborhood since 1995. The Haight has long been known as a place that draws alternative people, he said. And that's the way he likes it.

"I don't like to be in the clean neighborhood with the white picket fence and suits and ties," Kazzouh said. "That's not a real life. It's a very fake life."

Even some of the ritzier stores along Haight St. aren't bothered by the homeless population there. Firras Zawaideh, owner of Liquid Experience on Haight, sells high end (expensive) alcohol that few homeless people can afford.

He said he thinks

only the transplants and new folks to San Francisco are bothered by them.

"I'm a native San Franciscan, from the Sunset [district]," Zawaideh said. "We're the ones who don't hate the homeless. It's all the transplants from New York and the Midwest who complain about it."

Zawaideh already handles bottle and can buy-back through his store, though he said that no one has ever taken advantage of it. But with HANC closing, he dreads the idea of people bringing cans and bottles en masse to his store.

"Say on a busy Friday night someone comes in with a cart full of recyclables," he said. "Then what? I have to help them out too?"

The mobile recycling center would exempt Zawaideh of that responsibility. But if neighbors of HANC complained about the homeless population, would the same customers cause a problem for the mobile center as well?

Rodriguez said he wouldn't speculate on if the homeless population that now uses the Haight recycling center would follow the food trucks around as well.

"I think we'll have to take it as it comes," Rodriguez said. Though he wanted this to be clear: "Not everyone that participates, frankly, is a homeless person."

Fred Kazzouh was dubious that the homeless population would go away with HANC's closure.

"If HANC goes away, the homeless won't go with them," Kazzouh said. "The homeless will just have less people fighting for them." SFBG



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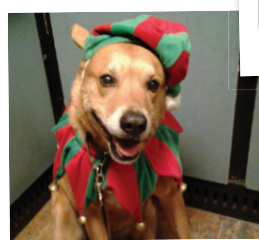
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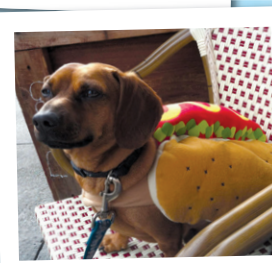
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NEWS

THE CASTLE AT TULUM IS A MAJOR ARCHEOLOGICAL ATTRACTION.

GUARDIAON PHOTO BY STEVEN T. JONES



REPORTS FROM THE END OF THE WORLD

In the Yucatan, a New Age fest turns into chaos

BY STEVEN T. JONES

TULUM, MEXICO — Sometimes you need to just listen to the universe and the many ways she conspires to set your path. That seems particularly true while visiting the Yucatan to cover the end of the Mayan calendar, the galactic alignment, and the winter solstice. Things at the grand festival that was supposed to be happening did not go according to plan — to say the least.

I was supposed to be Chichen Itza, attending the Synthesis 2012 Festival and perhaps the Ascendance party. But several factors lined up to keep us in Tulum, miles away from the Mayan pyramid where the much-awaited festivities were to take place.

For one thing, there was my sweetie's bout with bad ceviche. But there was also the general disorganization of an event that was supposed to bring thousands of people, many of them Americans, to a part of the world not exactly set up for mass tourism.

The shuttle service from Tulum to the festival essentially fell apart. Our hotel room at the festival also disappeared, along with rooms offered to performers at the festival by organizers who overbooked and overpromised, apparently too optimistic in this moment's power to provide.

They also seemed to have a little too much confidence in the welcome they would receive from locals: The sound system delivery crew was turned away and threatened with violence. The show eventually went on after organizers found a sound system provided by a local vendor — but the scene was chaotic.

I tried to get more information about the sound system truck, but the festival organizers ignored my request for a copy of the email

describing the incident that was sent to performers. Musician Jeff Scroggins told me he'd been informed that the truck was pulled over by locals, who told the crew to go away and said they'd be shot if they returned.

My press contact minimized the incident, which left the festival without amplified sound for its first day. But the incident does seem to get at an inherent tension between local life in a small Mexican town and the hopes and ambitions of outsiders who came to layer a big festival onto this sacred moment.

Festival organizers seemed pretty overwhelmed by the fact that, as one musician taking a break from the madness told us, "everything that could go wrong did go wrong." Or as media spokesperson Candice Holdorf told me, "It's kind of like radical self-reliance," borrowing a phrase from Burning Man.

On the other hand, the Mayans that I've talked to about the end of their Long Count calendar on this trip, like my cab driver yesterday in Tulum and someone we met a few days ago in Playa del Carmen, mostly just shrug when I ask about 12/21.

Perhaps we're all projecting lots of our first-world hopes and desires onto this occasion. When I interviewed Peter Mancina — a cultural anthropologist who studies Maya culture (and who works as a board aide to Sup. David Campos — he emphasized to the modern Mayan people are still plentiful and have diverse viewpoints on the world. Similarly, author John Major Jenkins told me that he didn't want to see the Mayan people and their needs get lost in this moment.

It's been amazing to watch the rapid transformations of space taking place all around us as this once-pris-

tine beachfront develops ever-more amenities for the visiting tourists.

The Yogashala hotel across the road from our Pico Beach cabanas had a new roadside room and sign added over the last two days. Next door, an Italian couple opened a roadside juice bar two weeks ago. On the other side of that, Jaguar Restaurante was staffed mostly by people who have been here for weeks, months tops. And as I write these words, a new beach is being rapidly built right before my eyes.

But tourism is still tourism, and there is certainly a reverence and respect for the Mayan culture being expressed by all the festival goers that I've talked to, even if this may be one in a series of culture moments that are part of this age of transformation and the creation of values that are different than the ones we've inherited from older generations.

As astrologer Rob Breszny told me, people are emotional beings, and there's something about transformation festivals that mark a moment and allow us to build on it, from the days of Woodstock through the annual exercise in community building that is Burning Man. And with this log thrown onto the fire, perhaps those interested in transformation will burn a little brighter.

Tulum is still pretty close to paradise, with its white sands beaches, warm clean seas, chill happy people, and wonderful off-the-grid abundance. Here, it's easy to commune with the natural world, which seems to be what this day calls for. Whether its the symbols in the sky created by the outlines of unfamiliar birds, or the dots of bioluminescent organism on the beach as we celebrated the arrival of Dec. 21, they all seem portentous of something better. **SFBG**

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BY VIRGINIA MILLER

virginia@sfbg.com

APPETITE A celebratory or comforting drink is just what we crave at this time of year. When it comes with an excellent bite, even better. Here are a few of the most noteworthy drinks, winter cocktail menus, and dishes in SF as 2012 passes into 2013.

BLACKBIRD

Launched on December 17, Blackbird's winter menu offers the most sophisticated, satisfying cocktails in the Castro. Owner Shawn Vergara has been filling this needed niche on Market Street since opening Blackbird in 2009. This brand-new menu features some of Blackbird's best drinks yet. I adore Italy's sexy, sparkling red wine, Lambrusco. Here it's a vibrant aperitif with pear-infused gin in the Poached Pear (\$8), balanced by honey and lemon. Crimson King (\$9) is another rosy, cool sipper of hibiscus-infused brandy, house pistachio orgeat, cranberry, and lemon. My tops on the new menu just might be Harvest Moon (\$10). It's a Bols Genever and Nocino (green walnut liqueur) base, sweetened with maple and pumpkin butter, balanced by lemon and Angostura bitters, softened with egg whites.

Eat with: Blackbird's six different bar jars smeared on crispy crackers make for playful snacks, whether you opt for the smoked trout or deviled ham jars. I lean towards the pimento cheese jar laden with piquillo

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15 ROMOLO

Running through the first week of January, 15 Romolo's Sherry Christmas! explores the wonders of sherry in cocktails that don't taste merely of sherry. The impressive range is no surprise from what has consistently remained one of the best cocktail menus in San Francisco — with damn great food, too. The menu features all sherry styles from fino to oloroso, which act as shining stars or subtle unifiers. Manzanilla sherry subtly backs gin in Gardner's Delight (\$10) next to celery bitters, Dolin blanc vermouth, lemon, and a house thyme shrub — a lively "delight". White Elephant (\$9) illumines white port, sherry vinegar, and spiced liqueur with manzanilla sherry, a dash of absinthe tying this

refresher together. Typically when I see rye whiskey, Cynar, and amontillado sherry together, I expect a musky, fall-spiced drink. In the case of a Solstice Sour (\$10), these elements are mixed with a light hand, touched with lemon and cinnamon syrup, a cocktail that manages to capture winter in an almost spring-like way. Here's hoping these sherry beauties stay on past January.

Eat with: Chef Justin Deering added on a few Spanish inspired dishes to accompany sherry cocktails or half bottles of sherry, like gambas a la plancha (shrimp in garlic and lemon), juicy albondigas (beef-pork meatballs), and sherried mushrooms (\$5-8).

5 Romolo Place, SF. (415) 398-1359, www.15romolo.com

JASPER'S CORNER TAP

Bar manager Kevin Diedrich and crew produced another all-star cocktail menu this season at Jasper's Corner Tap.



One of the most unusual, savory drinks you'll run into anywhere is Diedrich's Genki (\$13), inspired by a dish he recently had at Makoto in DC. With a base of Del Maguey Vida mezcal balanced by Partida Blanco tequila and Combiér orange liqueur, Diedrich adds Togarashi syrup, lime, egg white and Matcha salt. Genki is simultaneously spicy, perky, refreshing.

Though there's many a joy (don't miss the creamy-but-light, floral Rum Shaker, seamlessly mixing Bacardi 8 Rum, Shipyard Pumpkin Ale, lime, pumpkin syrup, cream, egg white, orange flower water), one of the most playful drinks is a bottled Here Comes the Fuzz! (\$11). Charred peach is infused in Jasper's house bourbon, bottled with Manzanilla sherry (sherry dominates this season!), honey, lemon, pomegranate molasses, peach bitters and Angostura Bitters. Fizzy and vivacious, charred peaches and sherry imbue a gorgeous, nutty hue.

Eat with: With the invigorating drinks above, a trio of deviled eggs (\$8 or \$4 each) is appropriately light but satisfying. Though deviled eggs seem to be everywhere the last couple years, this trio stays fun with heirloom tomato caprese, "Caesar salad", chipotle-romesco.

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.....NO LIMITS.....

BY L.E. LEONE
le.chicken.farmer@gmail.com

CHEAP EATS My new family is in Portola, the neighborhood: three awesome kids and a pair of parents apparently made for me, not to mention vice versa. First day, they seemed almost disappointed that I had brought my own lunch. Help yourself to any of our food, they both told me at different times, as they were running around getting ready for work. Mom gestured sweepingly toward the fridge and the cupboards. "Nothing is off-limits," she said.

And I wondered if she knew who she was talking to.

I ate one chocolate chip cookie with my cup of decaf, and Day Two did not bring a lunch.

Now, Portola is a neighborhood very much underexplored by me. I'm pretty sure it's underexplored in general. But there must be 852 restaurants on San Bruno that I need to know about and — by extension — you need to read about in the last couple paragraphs of this column.

Seeing as how I'm on strike, however, it would be a bad time to introduce the concept of relevancy to Cheap Eats.

So, as we enter this, the two-thousand-thirteenth year of general Jesusness, or more importantly, the fifth month of my most recent labor stoppage, let me tell you about a leftover pork chop I found in my new family's refrigerator.

I found a leftover pork chop in my new family's refrigerator. It was thin-cut and crusted very nicely with herbs and spices. It looked like the kind of thing that would taste like a lot, so I put it in the toaster oven, and while it was warming I made a big salad out of some Romaine lettuce, carrots, cucumber, and cheese. The baby was sleeping.

The cheese was sharp. I shaved it off of a giant brick of cheese in the cheese drawer, wrapped in plastic, and I am being as boring as possible in order to be on strike while still writing a chunk of this column, because my dear sports writerly scab and life partner Hedgehog is sick and not worth a lot of words probably herself this week.

OK. Salad. Balsamic vinegar, olive oil, salt, pepper, and the warmed-over pork chop I tore apart with my hands and sprinkled on top of it all.

There were bones.
I gnawed the meat off of the bones, and this was a separate action.

Additionally, there was a half of a croissant in the toaster oven, left over from breakfast. From Costco. The dad had tried to sell me on one, slathered with Nutella, for breakfast. I'd declined but had been picking on the crusty-turning pastry all morning. Second half of it was for lunch.

I love Costco.
I love my new family. And not just because of leftover pork chops in their refrigerator — but, damn, it was a five-star one.

Hedgehog?
CHEAP SPORTS

BY HEDGEHOG
I'm sick. Which means all I eat all day long is chicken soup. It's rather tasty, as it's homemade, but not the sort of thing you want to read about in a sports column, I realize. So I'll tell you something else instead.

I left the house today for the first time this week. It was on account of this dentist appointment that I forgot to cancel — the office kindly requests 24 hours' notice. So I called them yesterday with 20 hours to go and said I wasn't canceling, just making them aware that I have a cold. I was hoping they would do the canceling for me. They did not.

"As long as you feel good enough to open your mouth for a half an hour, come on in."

"A half an hour... without sneezing?"
"You can squeeze the doctor's hand when you're going to sneeze and he'll pull out." Jesus H. Christ.

Our new dentist is Chicken Farmer's old dentist. The last time she saw him was about 10 years ago and she remembered him being a talker. Politics is his sport.

After getting a treatise on the failures of American capitalism versus the European brand, and then the failure of all flavors of communism, he told me to floss and released me back into the wilds of downtown.

Left to my own devices with a mouth full of sparkly chompers, I went straight back home and took a nap.

But no youse worry — I'm starting to mend. And by the time you read this, I will have gotten what I wanted for Jesus' birthday already. That being: the reintroduction of cooking oils into my diet.

Amen.
CHEAP EATS CONTINUED

Oh yeah, the elimination diet.
Another good reason for me to eat out, even when I am cooking in. **SFBG**

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WEDNESDAY 12/26

SAN FRANCISCO
KWANZAA CELEBRATION

The celebration of Nguzo Saba (“The Seven Principles”) was created by Dr. Maulana Karenga in 1966 as a way for the African American community to reaffirm its values. Accordingly, concepts that we all



should live by are the focus of each day’s worth of Kwanzaa events at City Hall this year. Today’s candle-lighting, feast, and live entertainment pay homage to unity — in the days following, self determination, collective responsibility, cooperative economics, purpose, creativity, and faith will be the program’s focus. (Caitlin Donohue)

Events through Jan. 1
Unity celebration: noon, free
City Hall
1 Dr. Carlton B. Goodlett Place, SF
www.kwanzaasanfrancisco.com

THURSDAY 12/27

SEPALCURE

In 2011, producers Machinedrum (a.k.a. Travis Stewart) and Braille (a.k.a. Praveen Sharma) teamed up for the self-titled *Sepalcure*, a genre cross-stepping album that brought



together past and present sounds of house, garage, and dubstep. Take standout track “Pencil Pimp,” where solemn keys progress with gospel moans that share space against hyped “heys” and light, energizing percussive beats. It’s an evocative



LEE BURRIGE
SEE SATURDAY/29

emotional balance that puts them in league with contemporaries Tomas Barfod and Shlohmo — the latter providing support for this show, which will feature live visuals created by designer Sougwen Chung (a.k.a. Sharma’s girlfriend) for the 2011 MUTEK festival in Mexico City. (Ryan Prendiville)
9pm, \$25
Independent
628 Divisadero, SF
(415) 771-1421
www.theindependentsf.com

FRIDAY 12/28

WE ARE LEGION: THE
STORY OF THE
HACKTIVISTS

When Israel threatened to shut down all Internet communication into and out of Gaza, Anonymous responded by taking down Israeli sites and providing instructional “care packages” for the case of outages. When Westboro Baptist Church announced plans to protest Connecticut’s legalization of gay marriage at vigils for the Sandy Hook Elementary School victims, Anonymous responded by shutting down the church’s

site, godhatesfags.com, and the releasing names and information of church leaders. The group is relatively new but has had a huge impact with over a hundred raids in the last few years. This is the *Story of the Hacktivists*. The film’s director, Brian Knappenberger, interviews members of the online community in order to spark conversations about tactics, motives, and whether these illegal activities are the work of vigilantes, power-trippers, or just what we needed. (Molly Champlin)
7pm, \$10
Roxie
3117 16th St., SF
(415) 863-1087
www.roxie.com



FRIDAY 12/28

CHERUB

Do we need another electro-pop, falsetto-laden act to follow the likes of



Passion Pit and MGMT? Listening to Cherub, the answer is a resounding, “absolutely.” For one thing, this band is a bit sexier than the others (aspiring towards that pan-sexual prowess of Prince.) The duo — made up of Jason Huber and Jordan Kelley — is from Nashville, Tenn., but a respect for mac’n’cheese as a vegetable is about as far as their Southern roots extend. There’s no twang found here. Huber and Kelley’s layered, upbeat guitar, vocals, and synth meld in an energetic show that will demand you dance. (Champlin)
With Battlehooch and Rappers
9:30pm, \$12
Bottom of the Hill
1233 17th St., SF
(415) 626-4455
www.bottomofthehill.com

FRIDAY 12/28

X
Legendary Los Angeles punk act X has always distinguished itself



from other bands of its time and genre, with the rock solid drumming of DJ Bonebrake, the guitar virtuosity of Billy Zoom, and the poetic lyrics and intimate vocal interplay of John Doe and Exene Cervenka. Currently celebrating its 35th anniversary — which is hard to believe, considering X’s material sounds as fresh as ever, and it sounds better than ever live — the iconic group is traveling up the West Coast on a mini “X-mas 2012” tour where fans are sure to hear all of their favorite tunes, as well as a couple of revved-up holiday favorites thrown in for good measure. (Sean McCourt)
Also Sat/29, 9pm, \$32
Slim’s,
333 11th St., SF
(415) 255-0333
www.slimspresents.com

FRIDAY 12/28

WINTERSALT 2012

It took us a few head-scratching minutes to get the pun on sommersault (I think we get it?), but the two-night Wintersalt festival is sure to bring a little tumble of sunshine into our nightlives. Headliners include that tropical beat-appropriating genius, Diplo; our own atmospheric vinyl cut-up legend DJ Shadow, fresh from infamously getting booted off the decks at Miami douche palace the Mansion for being “too future”; a wee hip-hop rainbow of local adored MCs — Lyrics Born and Lateef, K.Flax, and Goldenchyld. Oh yes, there will also be EDM of the pop monster kind from Zedd and Dillon Francis — ensuring that at least the first night of this 18+ event will be flooded with fun-loving, neon-Raybanned, un-shirted younger brothers and sisters. Travis Barker and Mixmaster Mike will also

be there, pumping the retro-'90s live drum-turntable alchemy they're experts at. (Marke B.)
Also Sat/29
7pm-2am, \$50-\$160
Fort Mason Festival Pavillion
Marina Blvd, SF
www.wintersaltsf.com

SATURDAY 12/29

LEE BURRIDGE

On "Lost in a Moment," the 2012 track by Matthew Dekay and Lee Burrige, a snake-charming synth befitting of Vangelis winds around a hazy, beguiling vocalist who seems thoroughly entranced by the beat. The result is hypnotically effective and typical of Burrige, a much loved globe-trotting DJ who has created a dedicated following by transforming sets into moments to remember. Just Youtube his rapturous sunrise performances atop Robot Heart, or ask anyone who caught the last time he came through Public Works, and reportedly kept things going until 5am. (Prendiville)
With Rooz, Bo, Ben Seagren, Atish, and Brian Bejarano
9:30pm, \$18-\$25
Public Works
161 Erie, SF
(415) 932-0955
www.publicsf.com

SUNDAY 12/30

PRIMUS

Got plans for New Year's Eve? Want to go *Sailing The Seas Of Cheese?* Do you plan on serving up some *Frizzle Fry?* Imbibing some *Pork Soda?* Any



way you look at it, the two club shows this week by musical boundary-busting Bay Area rock favorites Primus are a rare treat for local fans to see the band up close and personal. You can party with Les Claypool and company on Sunday night, or ring in the New Year with them on Monday, either way, you're guaranteed quite a night

SEA OF DREAMS NYE 2013
SEE MONDAY/31



as these special "Frankenstein's Masquerade" shows are part of Primus' new 3D Tour, complete with stereoscopic visuals and quad surround sound. (McCourt)
Also Mon/31, 9pm, \$47.50-\$75
Warfield
982 Market St., SF
www.thewarfieldtheater.com

MONDAY 12/31

SEA OF DREAMS NYE 2013: LUNASEA

The biggest pain about NYE is coordinating all your friends, not to mention their inseparable dates. The annual SOD event is a big tent experience, with wide-ranging musical choices and live, body-warping spectacles to please just about everyone. (Okay, maybe not your roommate's boyfriend — he should just stay home.) Best of all, it's broken up into distinct areas to prevent the oppressing, cramped feel of a "massive." Check out the headliners, with the added bonus of having both Opulent Temple and Dirtybird DJs under one roof. (Prendiville)
With Gogol Bordello, Shpongles Quixotic Masquerade (pictured), The Glitch Mob (DJ set), Trentemoller (DJ Set), Diego's Umbrella, Pumpkin, Robert Delong, and more
8pm-4am, \$79-\$145

SF Concourse Exhibition Center
635 8th St., SF
www.seaofdreamsnye.com

MONDAY 12/31

REMONES

Dec. 31 generally cost a lot of money. It's just this weird, ingrained fact of the day that with the slow, chilly shifting of years comes the jacking up of prices. Hey, here's an additional \$20-\$40 tacked on for a glass of bubbly! Sure, some of those crazy pricey shows are probably worth it — the big-name bands, the packed lineups with sparklers, dancers,



and holiday accoutrement. But if you're just in it for the basic, primal fun of fun, here's a show that's totally free: the Remones, a

Ramones cover band (duh) playing the Riptide. Because really, all you want to do on NYE is gather with friends in a warm, Bay Area environment, drink copious amounts of liquor, and watch live, sing-along punk songs. Hey ho, let's go. (Emily Savage)
9:30pm, free
Riptide
3639 Taraval, SF
(415) 681-8433
www.riptidesf.com

MONDAY 12/31

THE NEW PARISH: THE PEOPLE NYE BALL

The People Party was started in 2007 by a group of artists who thought that the East Bay was being overlooked by Bay Area taste-makers (wow, how time flies). Though Oakland has been saturated in attention in the last few years, the event still stands out in the area's nightlife scene. The multidimensional dance party attracts a creative group of people. It's a chance for local artists to show their work in a fun environment, and from samples of organic tea to dripping, bright acrylic paint, there is plenty to see. Headlining to celebrate the end of the year will be poet, DJ, and producer, Rich Medina, liv-

ening up the evening with his unique connections between spoken word, hip-hop, afrobeat, and jazz. (Champlin)
New Parish
9pm, \$20
579 18th St., Oakl.
(510) 444-7474
www.thenewparish.com

TUESDAY 1/1

NO WAY BACK NEW YEAR'S DAY DISCO

There's a few places to head if you went all night long and want to keep going all day strong. But to start the year off with a certain fresh feeling (and avoid an entire crowd of socket-eyed, gurning zombies), head over to Monarch. With No Ways Back's reputation of infallible parties and quality music — in this case including



Brooklyn's Justin Vandervolgen (pictured, responsible for a double set on Beats in Space earlier this year) and local disco veteran James Glass — there are likely to be a fair number of people skipping the night altogether, and setting their clocks and krups for this one. (Prendiville)

With Justin Vandervolgen, Sunny Side Up, Solar, Conor, 40 Thieves, and James Glass
6am, \$15-\$20
Monarch
101 Sixth St., SF
(415) 284-9774
www.monarchsf.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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ROBERTA GAMBARINI

Fri-Sat, Jan 11-12
CHERRELLE feat.
Alexander O'Neal

Sun, Jan 13
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THE MUSIC OF ABBA

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LATIN JAZZ ORCHESTRA

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ALEXA WEBER MORALES

Fri-Sun, Jan 4-6
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BLUES HARMONICA BLOWOUT

Wed, Jan 9
WESLA WHITFIELD
w/ **THE MIKE GREENSILL TRIO**

Fri-Sat, Jan 11-12
The Voice Of Modern Soul
AVANT

Mon, Jan 14
RUSHAD EGGLESTON,
LILY HENLEY & Friends

Wed, Jan 16
DAVINA & THE VAGABONDS

Thu, Jan 17
COCO MONTOYA

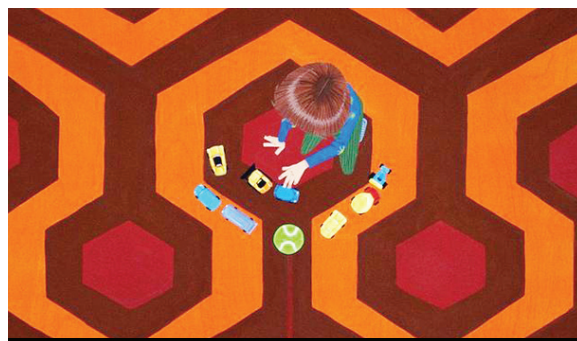
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ARTS + CULTURE: FILM

TOP, ROOM 237 (SLATED FOR WIDE RELEASE IN MARCH); BOTTOM, 1987'S MIAMI CONNECTION; AND ZERO DARK THIRTY (OUT JAN. 4). ZERO DARK THIRTY PHOTO BY JONATHAN OLLEY



CHERYL EDDY'S TOP FILMS OF 2012

1. *Holy Motors* (Leos Carax, France/Germany)
2. *The Master* (Paul Thomas Anderson, US)
3. *Zero Dark Thirty* (Kathryn Bigelow, US)
4. *Room 237* (Rodney Ascher, US)
5. *Beasts of the Southern Wild* (Benh Zeitlin, US)
6. *The Fourth Dimension* (Alekssei Fedorchenko, Harmony Korine, and Jan Kwiecinski, Poland/US/Russia)
7. *The Queen of Versailles* (Lauren Greenfield, US/Netherlands/UK/Denmark)
8. *Silver Linings Playbook* (David O. Russell, US)
9. *Miami Connection* (Y.K. Kim and Woo-sang Park, US/Hong Kong, 1987)
10. *Django Unchained* (Quentin Tarantino, US)

Honorable mentions:

- *Last Days Here* (Don Argott and Demian Fenton, US, 2011)
- *Argo* (Ben Affleck, US)
- *Bernie* (Richard Linklater, US, 2011)
- *The Flat* (Arnon Goldfinger, Israel/Germany, 2011)
- *The Imposter* (Bart Layton, UK)
- *The Cabin in the Woods* (Drew Goddard, US, 2011)
- *Lincoln* (Steven Spielberg, US/India)

REEL LOVE

A look back at the superheroes and standouts of 2012 — and a sly peek at 2013

BY CHERYL EDDY
cheryl@sfbg.com

YEAR IN FILM “Oh — ninjas.” “Argo-fuckyourself!” Any number of unprintable exclamations from *Django Unchained*. After a silent beginning to 2012 — courtesy of Best Picture winner *The Artist* — the year in film has proven to be quite quotable, not to mention memorable and even celebration-worthy.

That first line, uttered with perfect nonchalance, is from *Miami Connection*, a 1987 martial arts-rock ‘n’ roll oddity plucked from obscurity by Drafthouse Films to live again at midnight screenings (locally, at the Roxie). A movie so uniquely terrible/wonderful that it’s been dubbed the heir to 2003’s *The Room* (speaking of perfect nonchalance, all together now: “Oh — hi, Mark”), *Miami Connection* is a time capsule not just of questionable ‘80s hair-styles, but of an earnest *joie de vivre* the internet has all but rendered obsolete. If *Miami Connection* doesn’t make you nostalgic for the days of yore, when a Florida taekwondo instructor with a dream and a wardrobe full of sleeveless t-shirts could make a film completely devoid of winking self-awareness, nothing will. *Miami Connection* wants nothing more than to be awesome. And for that reason alone, it is.

That a 25-year-old movie about ninjas made it onto my top 10 list shouldn’t suggest that 2012’s new releases were lacking. I can’t tell you how many times I’ve started writing a year-end essay and realized the theme was something along the lines of “The Year Movies Sucked.”

This year, there were films like *Holy Motors* and *The Master* — creative

achievements that were also intellectually challenging, superbly acted, and dared to walk the razor wire between entertaining and disturbing. There was a charming, daring indie that somehow earned appreciation from the masses (*Beasts of the Southern Wild*), and a pair of intense, suspenseful movies that somehow made the CIA something to root for (*Argo*, *Zero Dark Thirty*). There was a stirring, iconic performance by a legend who has stubbornly stayed an actor while his peers have swelled into movie stars (Daniel Day Lewis in *Lincoln*); and a funny, heartbreaking performance by a young talent on the rise (Jennifer Lawrence, whose is the only reason the flawed *Silver Linings Playbook* made it onto my favorites list.) And Quentin Tarantino’s best film in years — the deliberately over-the-top, gleefully offensive, zoom-lens-laden, and often hilarious *Django Unchained*.

But 2012 wasn’t all delight and awe. Multi-screen venues struggled to attract audiences with ever-more lavish 3D and frames-per-second witchcraft. Locally, both the Lumiere and Bridge Theatres closed their doors (elsewhere, fortunately, the Roxie achieved a major fundraising goal, the *Vogue* celebrated its 100th birthday, and the Castro continues to thrive).

Worst of all, a mass shooting — tragically, not the only such

event this year — claimed 12 lives at a midnight screening of *The Dark Knight Rises*. Hollywood, which earlier in the year had renamed a movie (*The Watch*, instead of *Neighborhood Watch*) after Trayvon Martin’s death, delayed the release of a film called *Gangster Squad*, which featured a shootout in a movie theater.

Though some of its opening-weekend hype was rightfully muted after the Colorado killings, *The Dark Knight Rises* — a visually stunning if thematically confusing (sooooo, are you anti-Occupy, or what, Batman?) blockbuster — raked in over a billion dollars worldwide. Its haul was second only to another comic-book film, *Marvel’s The Avengers*, as colorful and goofy as *Rises* was serious and moody. (Hey, there’s room for both kinds of superheroes.) But *Rises* is supposedly Nolan’s last Batman movie; there are already two *Avengers*-related movies slated for 2013, and only Odin knows how many Marvel will end up making. If the company’s *Amazing Spider-Man* was a non-event (and how many people still think Tobey Maguire was in that?), it was a \$750 million event, so the webslinger will return, whether you like it or not.

And in case you’re plotting out your nerd-alert calendar for 2013 (as one does), there will be plenty to gnaw on: Guillermo del Toro’s *Pacific Rim*, a giant-monster movie

already inspiring geek squeals on Facebook and beyond; *Man of Steel* (another crack at Superman, with Michael Shannon as General Zod); *Star Trek Into Darkness* (with Benedict Cumberbatch maybe playing KHAAAAAN); more *Hunger Games*-ing and hobbits; another *Die Hard* movie (*A Good Day to Die Hard*) and *The Fast and the Furious 6* (title upgrade: *6 Fast 6 Furious*); and another stand-alone Wolverine movie.

Surely there will be pleasures to be had among the above. But as 2012 proved, the most rewarding films are almost always the ones you have to make an effort to see, whether it’s planning a midnight date at a single-screen neighborhood theater, or keeping up tabs on festivals — practically a weekly event in the Bay Area — to get the inside scoop on films making what might be their only local appearances. If you’re lucky enough to live in a place that loves cinema as much as we do, you can practically curate your own festival. And why wouldn’t you? Add ninjas if you dare. **SFBG**

THIS AIN'T A WRAP

An unexpectedly controversial German film about skaters challenges the establishment in more ways than one

BY NICOLE GLUCKSTERN
arts@sfbg.com

YEAR IN FILM Perhaps the backlash was inevitable. Any film that so flawlessly wows its initial audience in turn begins to receive a lot more scrutiny down the line, and there are definitely things about *This Ain't California* to scrutinize. Billed as a documentary, yet centered around a character who may not actually exist, *This Ain't California* details the unlikely rise of a rebellious East German skateboarding scene hidden from view behind the Iron Curtain.

An exuberant *mischung* of archival and new video footage, a brash and punkish soundtrack, animated sequences, and compelling, little-explored subject matter, the film made irreverence its watchword, from storyline to storyboard. And although the sheer scale of this irreverent approach, including the filmmakers' unorthodox methods of framing their story, raised serious questions about *This Ain't California's* self-definition as documentary, what was undeniable was the movie's greatest success — its flawless capture of a zeitgeist, not just of a specific place and time, but of the irrepressible vitality of youth cultures everywhere.

Screened first at the 2012 Berlinale in February (and in San Francisco at the Berlin and Beyond Film Festival in October), *This Ain't California* won the coveted "Dialogue en Perspective" prize for young filmmakers, an award given with this statement that foreshadowed the controversy to come: "We've rarely been so splendidly manipulated." While the jury in Berlin was referring to the dynamic editing job spearheaded by 23-year-old Maxine Gödecke, as the film won more awards around the festival circuit — including "Best Documentary" at the Cannes Independent Film Festival — details about its unconventional creation began to emerge in the press. That much of the so-called "archival" video footage was recreated by a slew of modern-day skaters disguised in



2012'S TOP SELF-CURATED DOUBLE FEATURES (A.K.A. TWO-DOLLAR WEDNESDAY AT LOST WEEKEND IS MY JAM)

- More in common than you'd expect** *Delicatessen* (Marc Caro and Jean-Pierre Jeunet, France, 1991) and *Deliverance* (John Boorman, US, 1972)
- William H. Macy is underrated** *Edmond* (Stuart Gordon, US, 2005) and *The Cooler* (Wayne Kramer, US, 2003)
- All about men** *A Single Man* (Tom Ford, US, 2009) and *A Serious Man* (Ethan Coen and Joel Coen, US/UK/France, 2009)
- Post-Prometheus Ridley Scott-a-thon** *Blade Runner* (Ridley Scott, US/Hong Kong/UK, 1982) and *Alien* (Ridley Scott, US/UK, 1979)
- Noomi vs. Rooney** *The Girl with the Dragon Tattoo* (David Fincher, US/Sweden/Norway, 2011) and *The Girl with the Dragon Tattoo* (Niels Arden Oplev, Sweden/Denmark/Germany/Norway, 2009)
- Please kill me** *Dancer in the Dark* (Lars von Trier, various, 2000) and *Black Swan* (Darren Aronofsky, US, 2010)
- Gay follies** *Paris is Burning* (Jennie Livingston, US, 1990) and *The Birdcage* (Mike Nichols, US, 1996)
- Dark days** *Capturing the Friedmans* (Andrew Jarecki, US, 2003) and *Deliver Us from Evil* (Amy Berg, US, 2006)
- The masochism tango** *The Piano Teacher* (Michael Haneke, Austria/France/Germany, 2001) and *Secretary* (Steven Shainberg, US, 2002)
- Let's get physical** *Boogie Nights* (Paul Thomas Anderson, US, 1997) and *Magic Mike* (Steven Soderbergh, US, 2012)

touchingly hilarious GDR-era hairdos and aggressively mismatched stripes. That all of the footage of the central character Denis "Panik" Paracek was actually that of Berlin-based skater-model, Kai Hillebrandt. That Denis Paracek (who, according to the film, died in Afghanistan in 2011) might actually never have existed, let alone been the impetus behind the film's modern-day reunion of the now-adult skaters (and at least a couple of hired actors, including David Nathan and Tina Bartel).

German news weekly *Der Spiegel* condemned it as a glorified advertisement for skate culture, bloggers such as Berlin-based Joseph Pearson of *The Needle* decried the dangerous folly of Germans rewriting their own history, and the filmmakers themselves have been cagey about admitting to the extent of their subterfuge.

"[It's] so much more fun to keep that secret," director Martin Persiel explains to me via email when asked to comment.

But lest the naysayers condemn the film as pure hoax, it should be noted that there most definitely was an underground skate scene in East Germany, in addition to other outlaw scenes, including break dancers, punk rockers, and heavy metal bands. Plenty of the film's old-school skate rats are verifiable as such, and some

of the most frankly unbelievable details of the film, such as a compatriot with a Finnish passport being tapped to smuggle boards in from the West, appear to be corroborated independently by academic Kai Reinhart, who has been researching sports history and GDR *funsportart* since 2005.

"As a filmmaker there is a huge responsibility to truthful depiction of your subject," Persiel insists. "[And] as far as feedback from the skaters from the East goes, we did do justice to their story."

On the controversy over allowing a partially fictitious film win awards in the documentary category (against presumably less colorful and more rigorously fact-based films), Persiel remains silent, though he does theorize that the definition of "documentary" is expanding and evolving all the time.

"I call *This Ain't California* a 'documentary tale,'" he explicates, adding his own micro-category. It's an explanation that probably won't placate his detractors, but whatever side of the definition of "documentary" the film winds up being relegated to, the definition of "best" will still apply. No matter what, it's a movie well worth seeing, and controversies aside, a movie well worth having been made — for truly we have been splendidly manipulated. **SFBG**

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ARTS + CULTURE: FILM

HOLY MOTORS' ICONIC STRETCH LIMOUSINES HEAD HOME FOR THE NIGHT. PHOTO COURTESY OF INDOMINA RELEASING

THEY SEE ME ROLLIN'

..... The "limo operas" of 2012: 'Cosmopolis' and 'Holy Motors'

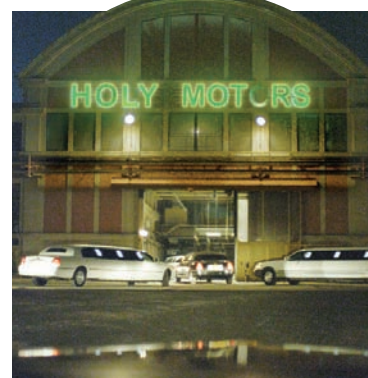
BY SAM STANDER
 arts@sfbg.com

YEAR IN FILM Two of 2012's finest, most philosophical, and most frustrating movies share a setting of sorts. Although one film takes place in New York, the other in Paris, both films' protagonists spend a lot of time in their white stretch limousines. The limo: an ostentatious symbol of status and wealth, a home away from home.

In David Cronenberg's unsettling Don DeLillo adaptation *Cosmopolis*, it's superwealthy magnate Eric Packer (a defanged Robert Pattinson) who eats, fucks, and talks business in a limo, trapped in ever-worsening NYC traffic. For Monsieur Oscar (Denis Lavant) in Leos Carax's *Holy Motors*, the limousine is also place of business. When I first saw *Holy Motors*, I noted the "limo-as-liminal-space" — Oscar's limousine is his dressing room, a place of transformation for the chameleonic arch-performer.

This common factor, though coincidental, is not accidental. The limousine as symbol and space is crucial to the structure of both films, which I've taken half-facetiously to calling "limo operas." In both, white stretch limos are distinctive cells in the secret circulatory system of late capitalist society. Their passengers have a privileged viewpoint — they can see out, but others can't see in. When the camera joins the passengers inside the limo, the city becomes an almost unreal backdrop for the private activities within.

In *Cosmopolis*, there's an ongoing, ambivalent dialogue about the dispersal of all things into data; everything is getting smaller, faster, swept away by the flow of "cyber-capital." But Eric Packer, whose vast wealth is about to collapse due to minute changes in the value of the yuan, is obsessed with large, worldly purchases. He has two private elevators with specialized soundtracks, and a Soviet bomber plane that he keeps in a hangar. He's insistent that he wants to buy the Rothko Chapel, despite its nature as a public artwork. And he describes his limo as a car sawed in half and expanded. He's had his limo "Prousted" — lined with soundproof cork like Marcel Proust's bedroom — which he describes as "a gesture ... a thing a man does." The soundproofing doesn't work, though.



SAM STANDER'S TOP 15 OF 2012

1. *Margaret* (Kenneth Lonergan, US, 2011)
2. *The Turin Horse* (Béla Tarr and Ágnes Hranitzky, Hungary/France/Germany/Switzerland/US, 2011)
3. *Cosmopolis* (David Cronenberg, Canada/France/Portugal/Italy)
4. *Moonrise Kingdom* (Wes Anderson, US)
- 5-6. [tie] *Cabin in the Woods* (Drew Goddard, US, 2011)/*The Avengers* (Joss Whedon, US)
- 7-8. [tie] *Haywire* (Steven Soderbergh, US/Ireland, 2011)/*Magic Mike* (Steven Soderbergh, US)
9. *Whores' Glory* (Michael Glawogger, Germany/Austria, 2011)
10. *Holy Motors* (Leos Carax, France/Germany)
11. *Pina* (Wim Wenders, Germany/France/UK, 2011)
12. *The Master* (Paul Thomas Anderson, US)
13. *The Color Wheel* (Alex Ross Perry, US, 2011)
14. *This Is Not A Film* (Jafar Panahi, Iran, 2011)
15. *Kill List* (Ben Wheatley, UK, 2011)

His limousine is a performance of his ego, and of its futility.

It's also an object in the movie's central dialogue about systems that operate beyond perception. Much like units of encrypted economic information, limos push through the city announcing the self-importance of their passengers. They might be carrying a president or a celebrity, but one of Packer's employees reminds him that limos also connote "kids on prom night,

or some dumb wedding." And then they go away. Packer asks, "Where do all these limos go at night?" and he finally gets an answer from his limo driver — there are underground garages — they slumber beneath the city. Even his driver's description of the garages reinforces the weird information-value of the vehicle — "a marketplace of limos."

Oscar's limo in *Holy Motors* is perhaps less of a grand statement to the public, but it's still a sort of grandiose contradiction on wheels. Oscar is an actor who fulfills "appointments" — enigmatic, prearranged convergences with other lives, where he transmutes into elaborately conceived new beings, for an audience of no one and everyone. When another strange figure, the critic to Oscar's artist, appears in the limo, Oscar explains his less convincing performances as a result of technological progress: "I miss the cameras. They used to be heavier than us. Then they became smaller than our heads. Now you can't see them at all." And so he prepares for his appointments in an eminently visible, garishly substantial machine. In the world of *Holy Motors*, white stretch limos are apparently markers of Oscar's trade — when his limo collides with another, it is coincidentally also carrying a performer, his old flame, en route to her own appointment.

In contrast to *Cosmopolis*, Carax's film gives a glimpse inside the occluded space of the garage where limos sleep — literally. In its amusing and crucial final scene, *Holy Motors* returns to the titular motor pool, and eavesdrops on the after-hours gossiping of an entire fleet of sentient limousines. One laments that they'll soon all be junked, and another agrees: "Men don't want visible machines anymore." But visible machines are precisely what Oscar wants, so he makes his office in a limo.

Both Packer and Oscar are aging, battling obsolescence while stubbornly clinging to old operating procedures. In these two films, deeply entrenched in commenting on the withering progress of postmodern life, the stretch limo is a loud, defiant holdout. You might even call it a relic — it is, after all, a holy motor. **SFBG**

Read more from Sam Stander at hellascreeen.blogspot.com

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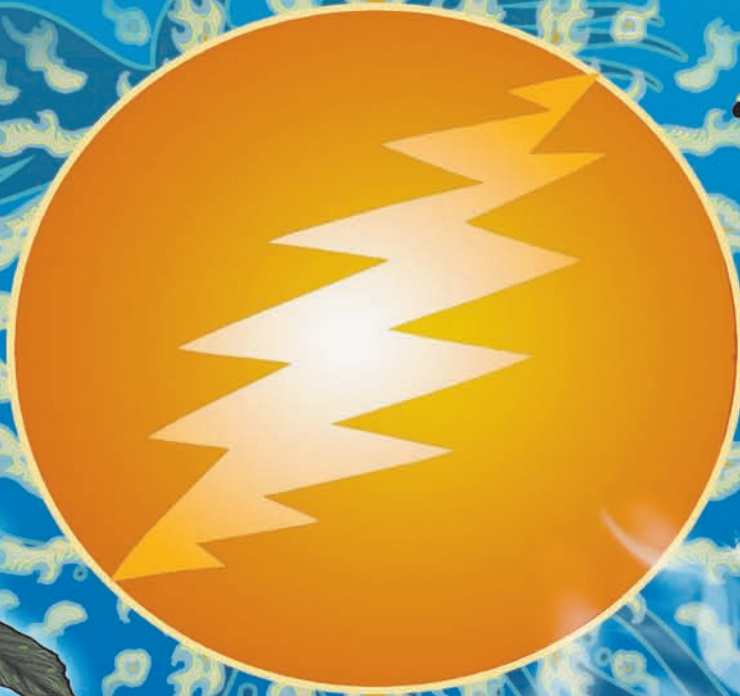
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ARTS + CULTURE: FILM

ACTOR-SCREENWRITER ZOE KAZAN
IN *RUBY SPARKS* PHOTO BY MERRICK MORTON

CHICK IT OUT

A new wave of female screenwriters emerged in 2012

BY KIMBERLY CHUN
arts@sfbg.com

YEAR IN FILM Cluck as you may, it was only a matter of time before the chicks started rewriting those chick flicks. Tina Fey, Kristen Wiig, and their peers represent the girls — how politically incorrect — in all their messy, sexy, oozy, frizzy-haired, fallible, flabby, and unflappable glory. And this year saw a major meeting in the ladies room, films out real soon, that poked fun at women's work, relationships, identities, and insecurities.

The pedestal that history's most notorious auteur-patriarch was so quick to place his icy blondes upon, rhapsodized in the nostalgia-laced *Hitchcock*, was toppled in feminist Pygmalion revamp *Ruby Sparks*, penned by lead actress Zoe Kazan. Meanwhile, Rashida Jones took a revisionist tact and rethought the second-wave myth of the woman who can have it all by writing and playing the lovable power bitch who nevertheless kicks her slacker soul mate to the curb in *Celeste and Jesse Forever*.

In a more clearly chick-flicky vein, writer-star Lauren Miller amped up the sexual side of the rom-com with *For a Good Time, Call...*, whereas Julie Delpy reveled in an old-world/new-urban interracial culture clash while writing, directing, and starring in *2 Days in New York*. Zoe Lister Jones got the second-banana gal-pal's revenge by writing herself all the best lines in the unsettlingly girlie *Lola Versus*, a movie that seemed designed to test the patience of men, critics (especially male ones) by wallowing in one girl's mournful sexual shenanigans.

Why take on the notoriously powerless role of screenwriter? "A pretty dreary lot of hacks," Raymond Chandler once put it. "On billboards, in newspaper advertisements,

[the writer's] name will be smaller than that of the most insignificant bit-player who achieves what is known as billing." It's a critical step in deconstructing the tropes, disassembling the lines, and unpacking the baggage so many so-called women's films have been supplying for years. No wonder female actor-writers so often seem to be in a race for the bottom with the guys, writing themselves roles that make themselves look more morally ambiguous, sexually conflicted, taste-testingly lurid, and simply screwed-up. *Born in Flames* (1983), these movies aren't.

Instead, dub them the natural byproduct of a DIY video-making movement or simply a pendulum swing away from 2011, when it seemed like all the blockbuster roles for women lay in servant's quarters of *The Help* and females were protagonists of only 11 percent of all films, in contrast to 2002's 16 percent (according to a report by the Center for the Study of Women in Television and Film at San Diego State University).

Chalk it up to the afterglow of Wiig's *Bridesmaids* (2011), spinning off the comedy that won over audiences with its flurry of frenemy backstabbing, scatological humor, and extremely close attention to women's bizarre rites of passage. Or attribute it to the seismic activity set off by Lena Dunham, who satirized the YouTube generation in 2010's *Tiny Furniture*, a comedy she herself shot on a Canon 5D digital camera. Dunham's HBO hit, *Girls*, only added fuel to a blogosphere backlash that seemed less about Dunham (her looks, her privileged background) and more about hipster-culture smugness, an entire generation's perceived sense of entitlement, and good ol' jealousy.

That kind of outcry is a risk that women are increasingly willing to take, as they wrote themselves onto the big screen and told their own stories. They spun tales about their perhaps petty, perhaps big-deal concerns, and went *there* — to the not so deep, but sort of dirty little secrets in the *Hidden World of Girls*, to crib the title of that Fey-hosted NPR series.

And however you felt about her genre-defining rom-coms, there was a certain sad poetry to the fact that writer-director Nora Ephron quietly passed away amid this year's girlquake. She spent less time in front of the camera than many of these actress-writers do, but you know the woman who directed and co-wrote 1992's *This Is My Life* — the film that inspired Dunham to make movies — would have been eager to pass the baton. **SFBG**



KIMBERLY CHUN'S TOP 10 SHOTS IN THE DARK OF 2012

- *Attenberg* (Athina Rachel Tsangari, Greece, 2010)
- *Crazy Horse* (Frederick Wiseman, USA/France, 2011)
- *The Deep Blue Sea* (Terence Davies, UK, 2011)
- *Django Unchained* (Quentin Tarantino, US)
- *Elena* (Andrey Zvyagintsev, Russia)
- *Gerhard Richter Painting* (Corinna Belz, Germany, 2011)
- *Gimme the Loot* (Adam Leon, US)
- *I Wish* (Hirokazu Kore-eda, Japan, 2011)
- *Marina Abramovich: The Artist Is Present* (Matthew Akers, Jeff Dupre, US)
- *Searching for Sugar Man* (Malik Bendjelloul, Sweden/UK)

RESPECT YOUR ELDERS

Step aside, Spidey: old dudes were the real superheroes of 2012

BY SARA MARIA VIZCARRONDO
arts@sfbg.com

YEAR IN FILM Before Bruce Willis saved Bonnie Bedelia at Nakatomi Plaza, he was David Addison, detective-agency foil to Cybill Shepherd on *Moonlighting*. Then, after some multi-genre foreplay (1987's high pedigree rom-com *Blind Date*, an iffy pop album), Willis charmed the pants off America in 1988's *Die Hard*, sliding — gritty and glistening — down an air duct to escape the film's fiery climax.

It's been a hero's journey ever since, so appropriately enough, the 57-year-old co-stars in next year's *G.I. Joe: Retaliation*. According to the trailer, he'll mow down villains triumphantly, then annoy some hottie with TMI about the pains of aging. Maybe Willis' action-hero persona has come full circle, but the movies haven't exactly evolved with him. With the exception of the mercifully MIA Steven Seagal, the 1980s' biggest action stars spent 2012 doing the shtick they perfected long before latter-day idols like *The Amazing Spider-Man* star Andrew Garfield and *The Avengers* star Chris Hemsworth (both born in 1983, which makes them one year older than *The Terminator* and one year younger than *First Blood*) entered the third grade.

But unlike more spandex-y saviors, the leathery hunks who've been making films for a generation aren't asking us to grow with them; instead, they're growing old in front of us. (In *The Dark Knight Rises*, Christian Bale's Batman is just pushing 40, but he spends half the movie in post-injury, old-man wobble mode.) If we wanna watch these guys be badasses, we'd better mind our touchy-feely instincts, because aging is rougher than a hailstorm of bullets and nowhere



YU NAN, SYLVESTER STALLONE, DOLPH LUNDGREN, TERRY CREWS, AND RANDY COUTURE IN *THE EXPENDABLES 2*. PHOTO BY FRANK MASI

near as pretty. At least the flashy shit happens quickly.

Usually, an actor demonstrating frailty provokes viewers to confront their own weaknesses — the goal there is identification, poignancy. So what are we to make of the unstoppable *Expendables* series? The movies are as one-note as the best glossy shoot-'em-ups, which is relevant because Sylvester Stallone couldn't have cast Willis, Dolph Lundgren, or Arnold Schwarzenegger as the cockroaches of the mercenary world without their stone-cold legacies. This epic Viagra ad of a franchise is built on the same single-mission structure of the classics that made its stars famous in the first place. *The Expendables 2* pads its cast with Chuck Norris and Jean-Claude Van Damme (as a villain named "Vilain") — but adds a "kid" (Liam Hemsworth) and a woman (Yu Nan) to the mix. Of course, the film atones for these updates making a plutonium mine the center of the film. (Also, it's set in an old Russian military base — ah, sweet memories!)

But Stallone, Willis, and co. aren't the only geezers attached to the aging-heroes trend. Think of Liam Neeson, sizzling anew at age 60 thanks to the *Taken* films. His career has only gotten hotter as he's aged and started embracing lower-brow roles — does anyone look more fierce fighting wolves than Neeson? Tom Cruise, who turned 50 this year, doesn't need a career reboot, even after *Rock of Ages*; his action-man streak con-

tinues apace with the upcoming *Jack Reacher*, plus 2013's *Oblivion* and an inevitable fifth *Mission: Impossible* film.

James Bond may have shagged half of Europe, but he's a lone wolf (no cubs) by design, and when the character turned 50 (current Bond Daniel Craig is 44), the plight of post-middle age was all his 23rd movie could talk about. *Skyfall*, a.k.a. *The Best Explosive Marigold Hotel*, features a Bond that fights for Britain and his own relevance at the same time — while the series does the same, making the bad guy a hacker and aiming for poignancy with a back story the 1960s Bond would have been too busy sexing around the globe to indulge.

According to the rules of the cowboy — speaking of, is Clint Eastwood still out there somewhere, talking to that empty chair? — the silver star goes to the next in line. But these cowboys ain't going nowhere, no matter how many Channing Tatum clones start lurking around the box office. *The Expendables 3* has already been announced (two words, casting directors: Nic Cage). No word if Willis is in that cast, but he does have *G.I. Joe: Retaliation*, *Red 2* (another series about "retired, extremely dangerous" operatives), and *A Good Day to Die Hard* on the docket. Terrorists, Cobra Commanders, JCVD, wolves: 2012's mature action heroes fear not these things. Their only true adversary is time. And possibly gravity. **SFBG**

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9PM • \$10 ADV & DOOR
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OF GRUMPY CATS & KONY KINGS

Five memes that did it for us in 2012

BY MARKE B.
marke@sfbg.com

YEAR IN FILM Welcome to “Shit Year-in-Film Writers Say”! Hey, this was a swag/YOLO year for video memes (vemes?): they helped take down a major presidential candidate (47 percent, baby), helped elect another presidential candidate (Obama hugging Sandy victims), made sure “Call Me Maybe” and “Somebody That I Used To Know” popped up in some form or other on our feeds all year. Also, if .GIFs count as videos — and 2012 was surely the year of the .GIF revival — then even McKayla Maroney is impressed. Forget Angelina Jolie’s leg, texting Hillary, botched *Ecce Homo*, and stingray photobomb. We are totally going to make it through this list of the big video memes of the year without a single “Ermahgerd.”



Kony 2012 “Nothing is more powerful than an idea whose time has come — whose time is now.” So began the most epic viral tl;dw;po (too long; didn’t watch; porn’s on) videos of our time, in which Invisible Children, Inc. attempted to bring down a merciless Ugandan guerilla warlord by ... asking you to put up posters on telephone poles around your neighborhood on April 20? Something like that, but mostly it was about how videogenic Invisible Children founder Jason Russell’s son was, and also how sud-

denly all of America understood what the Facebook “share” button was for. (Back then, people were actually confused over the difference between “like” and “share” — Kony trained us well.) The whole purpose was to make Lord’s Resistance Army leader Joseph Kony famous, thus insuring his doom somehow. But it was all upstaged by Russell’s own fame-sealing incident, a TMZ-perfect naked masturbation meltdown on the streets of San Diego. “Exhaustion”? We think *celebration*. Break out the meth, we’re saving Uganda!

Innocence of Muslims The thing is, what happened in that compound in Benghazi really was weird. But we’re inundated with stereotypes of “Muslim Rage” on the one hand and concrete examples of the power of social media to radicalize the Arab world on the other. So, it was all too easy to believe a mob of incensed Muslims — exacerbated by some crappy YouTube video about Muhammed’s life that makes the seapunk aesthetic look positively Picasso-esque, which was produced by a slimy Muslim-baiting Egyptian ex-pat Coptic Christian, now in jail for violating probation — broke into an American consulate building and killed some cool people. That’s no more the true story than this video.



“Gangnam Style” One ... billion ... views. That is all. Oh, and the best dance craze since Chicken Noodle Soup. Suck it, Macarena.

Curiosity OK not a meme exactly — our much-feared mash-up with Wall-E and *Short Circuit*’s Number 5 singing Katy Perry’s “E.T.” never materialized — but this Mars Rover surely was one of the most striking image-makers of, like, forever. Hey girl, exquisite NASA wanderer Curiosity Tweeted, Facebooked, apped, and even selfied live from the freaking red planet. Best of all, it provided brilliant stop-motion panoramic video footage of our beloved invaders’ homeland.

Year of the Cats Nothing will ever beat 2009 in terms of monumental years for Internet cat RULING. That was the year that Keyboard Cat, Maru, and “Kittens Inspired by Kittens,” along with ubiquitous feline parodies of Three Wolf Moon, all made their debuts. And we still adored Obama? Miss u, 2009. But look out, year that Animal Collective topped the Billboard charts — 2012 produced its own trifecta of power kitties: Tard, Lil Bub, and Colonel Meow (although we’re partial to klutzy, boa-bedecked, recently politically outspoken Luna the Fashion Kitty). Wall-eyed, tart-tongued Bub and fuzz-aded alien leader Colonel Meow got a bit derailed by infighting, leaving an opening that Tard the Grumpy Cat seized to become the indisputable, adorably cantankerous winner of mew-thousand-and-squelve. All were featured on *Good Morning America*, countless audio-challenged YouTube videos, and fantasy airbrush artwork of the Mayan Apocalypse. We would give anything to snuggle Tard. Just saying. **SFBG**



JESSE HAWTHORNE FICKS' TOP FIVE FILMS OF 2012

1. *Cosmopolis* (David Cronenberg, Canada/France/Portugal/Italy) During the five times I watched this brilliantly slow-burning, transcendental flick, I saw dozens of audience members fall asleep, walk out early, and complain all the way down the corridor of the Embarcadero Center Cinema hallways. I had to watch it that many times (plus read the book and have countless late-night discussions) just to try and wrap my brain around this era-defining exploration of what it means to be a (hu)man in the Y2Ks. Robert Pattinson proved he's a truly spectacular actor, Paul Giamatti has never been better, and David Cronenberg is only getting better as he gets older.

2. *In the Family* (Patrick Wang, US, 2011) Self-distributed due to its length (169 minutes), this is a stunningly haunting and devastating work. Viewers with the patience to stick with it are rewarded with a genuinely achieved emotional volcano that I can only relate to John Cassavetes' greatest films. A truly landmark film, in both style and content.

3. *The Master* (Paul Thomas Anderson, US) Of all the films that Anderson has boldly attempted, audaciously experimented with, and (perhaps most importantly) been critically embraced for, *The Master* is a balanced period piece that combines both poetic and historical elements with a couple of truly profound performances by Joaquin Phoenix and Philip Seymour Hoffman. This is not a film only about Scientology, or about just one master. This is a film that asks many questions, but supplies few answers.

4. *The Comedy* (Rick Alverson, US) Perhaps containing the most mean-spirited characters of the decade, this harrowingly insightful

satire of the hipster generation's need to place irony upon more irony inspired many an audience member to exit mid-film. But the many who dared to remain (including fans of the film's lead actor, Tim Heidecker, from *Tim and Eric Awesome Show, Great Job!*) may have found themselves forced to question their own heartless (and even sociopath) tendencies. Director Rick Alverson's perceptive use of a contemporary antihero is quite comparable to the counterculture characters of the 1970s: Robert De Niro in *Taxi Driver* (1976), Peter Falk in *Husbands* (1970), and Jack Nicholson in *Five Easy Pieces* (1970). And since *The Comedy* was not necessarily made to be enjoyed, it will probably, sadly, take 20 years for people to recognize that there is no finer film to define this generation.

5. *Florentina Hubaldo CTE* (Lav Diaz, Philippines) With this six-hour film, Lav Diaz has created yet another minimalist masterpiece that few will even attempt to watch — 20 people started out in the Yerba Buena Center for the Arts' screening, and only 10 finished it. Diaz has a monumental goal in mind for his character, and his film's length is a major part of achieving it. I am not sure if there will ever be a time when six-hour character studies will be all the rage, but until then, Diaz is paving an uncharted road for others to follow. **SFBG**

(Note: list compiled prior to viewing Zero Dark Thirty or Les Misérables.)

For Jesse Hawthorne Ficks' complete list of top 20 films, visit www.sfbg.com. Ficks programs the *Midnites for Maniacs* series, which emphasizes dismissed, underrated, and overlooked films. He is the Film History Coordinator at Academy of Art University.

DENNIS HARVEY'S TOP 25 NARRATIVE FILMS OF 2012

- *Beasts of the Southern Wild* (Benh Zeitlin, US)
- *Bernie* (Richard Linklater, US, 2011)
- *The Eye of the Storm* (Fred Schepisi, Australia)
- *Fat Kid Rules the World* (Matthew Lillard, US)
- *Footnote* (Joseph Cedar, Israel, 2011)
- *Girl Walk/All Day* (Jacob Krupnick, US)
- *Hermano* (Marcel Rasquin, Venezuela, 2010)
- *Holy Motors* (Leos Carax, France/Germany)
- *The Hunter* (David Nettheim, Australia, 2011)
- *In Darkness* (Agnieszka Holland, Poland/Germany/Canada, 2011)
- *Keep the Lights On* (Ira Sachs, US)
- *Klown* (Mikkel Norgaard, Denmark, 2010)
- *Life of Pi* (Ang Lee, US/China)
- *Lincoln* (Steven Spielberg, US/India)
- *The Master* (Paul Thomas Anderson, US)
- *Michael* (Markus Schleinzer, Austria, 2011)
- *Moonrise Kingdom* (Wes Anderson, US)
- *Natural Selection* (Robbie Pickering, US, 2011)
- *Oslo, August 31st* (Joachim Trier, Norway, 2011)
- *Safety Not Guaranteed* (Colin Trevorrow, US)
- *Silver Linings Playbook* (David O. Russell, US)
- *Sister* (Ursula Meier, France/Switzerland)
- *Skyfall* (Sam Mendes, UK/US)
- *21 Jump Street* (Phil Lord and Chris Miller, US)
- *Wreck-It Ralph* (Rich Moore, US)

DENNIS HARVEY'S TOP 10 DOCUMENTARIES OF 2012

- *Gypsy Davy* (Rachel Leah Jones, Israel/US/Spain, 2011)
- *The House I Live In* (Eugene Jarecki, various)
- *How to Survive a Plague* (David France, US)
- *Informant* (Jamie Meltzer, US)
- *The Invisible War* (Kirby Dick, US)
- *The Queen of Versailles* (Lauren Greenfield, US/Netherlands/UK/Denmark)
- *Pink Ribbons, Inc.* (Léa Pool, Canada, 2011)
- *Room 237* (Rodney Ascher, US)
- *Searching for Sugar Man* (Malik Bendjelloul, Sweden/U.K.)
- *Surviving Progress* (Mathieu Roy and Harold Crooks, Canada, 2011)
- *The Waiting Room* (Peter Nicks, US)

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BY EMILY SAVAGE

emilysavage@sfbg.com

TOFU AND WHISKEY Vetiver and Howlin Rain have both been haunting around the Bay for the better part of a decade. Sonically split, playing tender Americana folk and 1970s-tinged psychedelic rock, respectively, the bands share a common thread of superior musicianship and drive — each releasing a landmark album in the past year or so (Howlin Rain's *The Russian Wilds* and Vetiver's *The Errant Charm*). The other link? Mutual admiration.

The two bands will play a series of three concerts together this weekend (Fri/28, Sat/ 29, Mon/31, 9pm, \$20-\$35, Cafe Du Nord, 2170 Market, SF. www.cafedunord.com). In anticipation of those, we did a sort of round-robin of interviews. I asked the musicians — Vetiver band leader and chief songwriter Andy Cabic and Howlin Rain's Ethan Miller — a few general questions, then they took their conversation adrift, discussing literary influences, favorite Bay Area bands, and “the softest mosh pit in history.” Here are some hearty pieces of the conversation. There'll be more up on SFBG.com/Noise.

SFBG *What compelled you to create music in San Francisco, initially? What keeps you here?*

AC I was playing music before I moved here and just gradually found folks to play with here in SF. Bands like Thinking Fellers Union and Caroliner were an initial inspiration. I've been here a while and have an apartment with reasonable rent, so that along with the weather, food, community and landscape of the city keeps me here.

EM Initially I moved up from that haunted little paradise that is Santa Cruz to be with my band at the time, Comets On Fire. The rest of the guys had all started migrating to the city and I was finishing up school there, I knew I needed to be with the band and San Francisco had a real buzz of excitement and electricity in the air for us at that time, we were moving toward a dark magic both in the atmosphere of San Francisco and the creative work that was ahead of us.

I actually live in Oakland. I love it here. I stay for my bands, the culture, access to the art museums, the food, the music, the airports, the architecture, the weather, the outlying and incorporated nature, the people, my friends, the work opportunities — I could go on and on, I really don't have any incentive to leave. After 10 years of living in the metropolitan Bay Area I think



my romance with these cities and all they have to offer is stronger than ever and my engagement with their mythologies is increasing daily.

AC [Ethan,] *I know you are a voracious reader, and someone who is a fan of epic and oftentimes challenging works of fiction, like Valis, Gravity's Rainbow, and War and Peace. What is the attraction to committing to a lengthy or monumental work, and how does this impact your songwriting?*

EM I started to get into some pretty dark head places when we were making the last record *The Russian Wilds*. As it dragged into year three, I realized I really needed some highly focused activities outside of music in my life to dismantle stress/anger/exasperation/despair etc. I began jogging religiously to beat these emotions out of my body on the pavement and I took on some heavy books to beat them out of my mind. *Moby Dick* and *War and Peace* were the two big ones that began to clear the mental air for me.

Even though we'd finished the album and life moved on to a different kind of pace and substance, I loved the challenge and grandiosity of those works and continued on with the epics. I read *Gravity's Rainbow* this year while on the road near the end of our tour cycle and loved it. It is a work that has taunted, haunted, and eluded me for years and now I can say it's one of my all time favorites; it just took some relatively hard work and time to begin to engage properly with

it. It is a true and singular masterpiece but it plays by a different set of rules than most of us are used to dealing with in literature.

AC *Can you talk a little bit about your relationship with Tim Green and his role in the recording process of 'The Russian Wilds'?*

EM Tim worked for months and months, perhaps dedicated half his year to *The Russian Wilds*. I can't say enough about his focus and enthusiasm for the making of that album. Tim and I have been working together on records for 13 years now and we have a pretty telepathic level of communication at this point. I always learn from him, a true professional and an incredible mix of artist and scientist and a great friend. The songs that you hear on that album were chosen and shaped by Rick in their basic forms but the sounds and the “album” that you hear is Tim Green. That's his blood, sweat, and tears along with ours.

EM *Stylistically, perhaps the thing Vetiver is most famous for is your "hushed"/"understated" delivery. Your singing, phrasing, and various levels of serene projection really are the mechanism that delivers Vetiver's artistic manifesto. When you first began to sing, was what we now know as your style already there by intention or default? Was there a conscious decision to build that style?*

AC I think I've always sung in a soft way. I had a band in college where I tried yelling and shouting and in that context it worked alright,

but never quite clicked for me. I was usually hoarse by the end of those songs. I have a predilection for jangly, poppy sounds and melodic singing, and having never been trained or really taught how to sing correctly, I don't sing with a very strong voice.

Getting an acoustic guitar and learning to fingerpick allowed me to bring the volume of the performance in line with my voice, and helped me develop a songwriting style that felt easier and more natural.

EM *I'm keen to know what kind of literary influences move your musical mind...favorite books or authors that you go back to for musical inspiration year after year? Do you often cross-pollinate influences for songwriting inspiration? Cinema, poetry, visual art?*

AC I worked for some years as a buyer for a used bookstore (Aardvark Books on Church at Market...the best!), and though it was one of my favorite jobs, it kind of ruined my ability to stick to one book at a time, hence my reading taste is a bit divided. I read a lot of non-fiction, history, and biographies.

As far as fiction goes, I'm a fan of authors who imbue their writing with their own personal voice. Charles Portis, Robert Walser, Eric Ambler, Paul (and Jane) Bowles, Donald Barthelme and Gertrude Stein are a few of my favorite authors. I'm inspired by economy of language and simplicity, when a lot is communicated with just a few well-chosen words. Conviction of conception is impor-

tant to me. Bold ideas executed with modesty. The artwork and lived life of Wallace Berman and Marcel Duchamp is a big inspiration for me as well.

EM *When we were backstage at a show a while back you told me about a mosh pit that broke out at a Vetiver gig last year. You or someone in the conversation described it as one of the softest mosh pits in history...*

AC This was earlier this year, at Pitzer College, during their Kohoutek Festival. It was a blow-out for the students at the end of their term, and we were asked to play last, which is unusual as Vetiver's sound isn't exactly of a climactic nature, let's say. Kids were definitely tripping balls and the prior electronic pop acts had raised the bar to where everyone was ready to go.

A significant portion of the people up front were mesmerized by the dancer twirling her LED hula hoop. That kind of thing. And basically when we began, some folks started pushing around and trying to make it more than it probably was. Some loose student with large pupils got on stage and strained inanities into the microphone between songs, and we were told after a few tunes that the police had arrived and asked to turn ourselves down. We're probably the only band that has no problem turning down.

EM *There are great rolling layers of ambience beneath the more attention grabbing pop and rock elements of 'The Errant Charm.' It's almost as if another dimension has slipped into the world we know and casts a dream state on the listener. A subtle overthrow of pop consciousness. What is that ambient world? Is it of a Machiavellian nature? And why or how is it there flowing effortlessly and breeze-like in and out of a more familiar pop world?*

AC This ambient world is a reflective space for me. *The Errant Charm* may have more of this as the album began with myself and Thom Monahan building layers of keyboards and effects as a substrate for the tunes. I love catchy melodies as well as slow moving ambiances and tried to create opportunities for both to coexist.

AC *What's your favorite underrated Bay Area band of all time and why?*

EM Man, this is a tough one between Icky Boyfriends and Monoshock. Probably Icky Boyfriends. Their reunion gig at the Hemlock this year was really something else. I've been super into the Public Nuisance record that just got reissued, but they are a lost group from Sacramento and that may be a little too far out from the Bay. Still worth checking out! **SFBG**

BUBBLICIOUS

BY MARKE B.
marke@sfbg.com

SUPER EGO Buckethead is playing the Great American Music Hall on New Year's Eve. Isn't that all you need to know, really? But if you must shred your own final night of 2k12 with a lampshade, rather than a KFC bucket, on your head, here are some ragers I'd recommend. Check out this week's music and stage listings for more.

And since it's the end of another spectacular year of love on the dance floor, your humble (yet gorgeous) Super Ego says thanks and spansks for supporting her alternative, culture-forward nightlife writing. In a media landscape that's rapidly tilting toward pay-to-play, I try my double-damndest to keep it real and write about the actual best things out there that are making nightlife better. I couldn't do it without all your input and affection. </wipes tear> akes swig>.

Happy 2k13!

"A Very Cheap & Vulgar Tenderloin-Realness NYE!"

Let's kick off on a high note! DJ Bus Station John is offering a respite from the big-name (except his, of course), overpriced hoo-haw this year, with this super-affordable gay disco extravaganza, sure to melt the cockles of your hardened election-year heart. One of my favorite people, Donna Persona, hosts. Cock-tales! 9pm, \$7-\$10 sliding scale. Aunt Charlie's lounge, 133 Turk, SF. www.auntcharlieslounge.com

Afrolicious NYE Who can deny the hotness and talent of the funky McGuire brothers, Senior Oz and Pleasuremaker? Their fantastic combination live-accompanied Latin funk, afrobeat, old school gold and classic soul always make me and many smile ear-to-ear. This bash will have you shaking tail vigorously. With horn king Will Magid and DJ Lucio K. 9pm, \$15-\$30. Elbo Room, 647 Valencia, SF. www.elbo.com

Barracuda NYE This huge gay bear party is guaranteed to be the biggest. Physically. And we're really into that. With DJs

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Medic, and Freddie King of Pants, plus assorted furballs. 8pm-late, \$20. Beatbox, 314 11th St., SF. www.bearracuda.com

Bootie SF: NYE 2013 Oh Bootie, you've given us so, so many years of mash-up joy — don't stop believin'! Now you're upping the ante by joining dark forces with one of the longest-running and best parties in the city, Death Guild (goth and gamer goodness!) for a Bootieful blowout. With A Plus D, Mykill, Adrian and Mimi, Vau de Vire Society, and more. 9pm-late, \$30-\$40. DNA Lounge, 375 11th St., SF. www.bootiesf.com

Club 1994 New Years Eve Ball I wasn't even born until 1998, but I'm dying to know what color slap-on bracelets will be available at this cheeky flashback party. Possibly there will Urkel balloons! DJs Jeffrey Paradise and Vin Sol take us all to TRL and TLC. 10pm, \$50-\$100. Vessel, 85 Campton Pl., SF. www.club1994.com

Dark Room NYE Fear not the future-past, Siouxsie Siouxes. This neo-goth and witchy punk hot house will feature the insanity of B-R-A-N-E-S and Little Debbie live as well as spooky dragness. 10pm, \$5-\$7. Hot Spot, 1414 Market, SF; Facebook: DarkRoomSF.

Extravaganza NYE Ball No, this is not a vogueing scene from *Paris is Burning* — it's a great dose of home-grown house techno, as beloved DJ Alland Byallo swings back in from Berlin to join Nikola Baytala, DJ Spun, M3, Omar, and a slew of hot rekkids kids. 9pm-late, \$20-\$45. Monarch, 101 Sixth St., SF. www.monarchsf.com

Futuropolis Broken bass and acid crunk galore! Soooo many DJs and performance at this one — standouts include an-ten-nae, the polish Ambassador, Star Slinger, Holy Other, Mykki Blanco, Blackbird Blackbird. 12 hours of music, goes until 9am when we



look prettiest.

9pm-veeery late, \$50 advance. 1015 Folsom, SF. www.1015.com

Honey Sunset NYE Two of our biggest and best house parties team up once again to blaze. Co-headliner Manik is an expert at blending guitar pop into electronic sets that soar, while featured duo Still Going, one of my personal faves, keeps the dancefloor rolling into the wee hours with good ol' fashioned massive vibes. There will also be SF-flavored personality galore. 9pm-late, \$15-\$30. Public Works, 161 Erie, SF. www.publicsf.com

Lucky 13: Lexington Club NYE Bash Another rad dyke-a-palooza from the great folks at the Lex. DJ Jenna Riot stokes the lesbinsanity. Hottt girls and bois everywhere. Cans of Sophia Coppola Champagne only six bucks! 9pm, free. Lexington Club, 3464 19th St., SF. www.lexingtonclub.com

M.O.M. NYE Pretty much the nation's most successful and cute Motown night, Motown on Mondays, is getting supreme with this wonder-ful party. "We're gonna party like it's 1959!" 8pm, \$20. Madrone, 500 Divisadero, SF. www.momssf.com

NYE at THENWBLK Drag goddess Juanita More showers her party fabulosity down upon this new and fantastic showplace space in the Mission that feels like an underground rave hole. Blaksheep, comprised of DJs Ken Vulsion and Derek Bobus, supply the techno-ey tunes, while Voodoo Van provides the eats. 9pm-late, \$45-\$65. THENWBLK, 1999 Bryant, SF. nyenwbk.eventbrite.com

The People Can we all just move to Oakland and have the People throw parties all the time? That old-time house magic is alive and well at people parties, full of art, wonder, and a whole lot of "woo!"s from the dancefloor. Revered poet and decks master Rich Medina is in from Philly to set the new year off right. 9pm-late, \$10-\$20. New Parish, 579 18th St., Oakl. www.thenewparish.com **SFBG**



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MON. DEC. 31 • DOORS 8 / SHOW 9 • \$50 ADV. / \$50 DOOR

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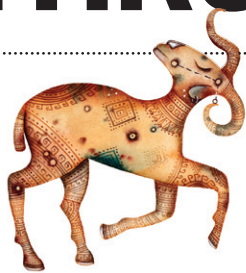
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THROUGH THE SIGNS WITH LOVE

Psychic Dream Astrology looks ahead to your 2013 • BY JESSICA LANYADOO



ARIES

March 21-April 19

This week It's wicked hard to be patient, especially when you just *know* that your way is the best way. This week you need staying power if you want to avoid creating needless drama. Use your awesome sense of humor and playfulness to diffuse the difficult stuff, including your perpetual restlessness.

Next year Happy New Year, Aries! The ego is a tricky thing, and while many of us associate it with over-confidence, it more often balloons out of fear and insecurity. This year your relationships will be the most important stuff, not only because they can be a great source of happiness, but also because they hold up such an accurate mirror. Choose to be true to yourself and those you love instead of succumbing to defensive reactivity in 2013.



TAURUS

April 20-May 20

This week You're stuck in a tough spot but there's no anchor to tether yourself — outside of yourself. That doesn't mean you can't trust or lean on others, but you need to stand by you above all else, Taurus. Let go of what you assume you're supposed to do or be and just figure out what's right for you.

Next year Happy New Year, Taurus! Who do you want to be, and how will your life be different if you actually become that dream self? 2013 is a challenge for you to grow into a truer version of your self. Your fears of change, rejection and good old-fashioned failure will do their best to thwart you, but don't let them, pal. You are capable. It will require sustained dedication and follow-through to outgrow your old posturing, but it's worth it. Embrace growth.



GEMINI

May 21-June 21

This week Just because you're ambiguous

doesn't mean you're on the wrong track, Gemini. You need to trust in your instincts this week, and that means you've gotta be emotionally present enough to perceive them! Take care of the basics so that you don't bring your insecurities from the place of bad-vibes fantasy to reality.

Next year Happy New Year, Twin Star! Its 2013 and you know you need change, but you don't know how to do it, or even what the best direction is. Don't worry too much over the details; contemplate what your life would feel like if you were more happy with it, what might you be doing differently? Keep your eyes open for opportunities that will allow your life to feel as you want it to, even if the path is dramatically different than you would have thought.



CANCER

June 22-July 22

This week The problem with being scared of things going wrong is that those thoughts and feelings motivate you to look for evidence of your fears coming true. This week you should resist the impulse to look for what you least want, Moonchild. Put your formidable energy into calming your insides instead.

Next year Happy New Year, Moonchild! Your 2013 theme centers on your center. Get to lovin' yourself, even if that means making peace with some uncomfortable truths about who you've been. You cannot successfully participate in life based on fantasies of who you are. So get real. It's only by knowing yourself that you can create change that sticks. Show yourself compassion and experience the kind of self-acceptance that's infectious.



LEO

July 23-Aug. 22

This week It's important that you reflect on your needs enough so that when *le merde* hits the fan you are still armed with enough self-knowledge to react in the best ways possible. Tend to yourself as a way to support your relationships this week; give freely and practice receiving the gifts presented to you, Leo.

Next year Happy New Year, Leo! This upcoming year the fates want you to go deeper than you've gone before into your mental wellness. Uncertainties can have a crippling effect on your self-esteem and mess with your sense of

purpose if you let them. How you mentally and emotionally manage the unknowable will have a defining effect on your year. Success will come though your striving to better understand and support the good, the bad and the ugly within.



VIRGO

Aug. 23-Sept. 22

This week There's too much going on, and it feels super-overwhelming. This week your best tool is love, your greatest insights will be inspired by compassion, and the only way to go is to assume the best of others (and yourself.) Unify, don't divide as a way to come to a better understanding of your situation.

Next year Happy New Year, Virgo! 2013 is going to change you, there's no two ways about it. If you believed that life wants you to be happy, and that there is an abundance of what you need, how would you regard things differently? Strike up the courage to believe in the potential of your own happiness and success. Dare to grow when you would rather shrink and hide. Take heart and stand tall; it's better to risk and fail this year than to not try at all.



LIBRA

Sept. 23-Oct. 22

This week The best risks to take are around being your self. Authentically try for the stuff you want and invest in the goodness of your future in creative ways this week. Don't take on anything new, focus on working with what you've got. Finish what you've started and repurpose instead of throw stuff out. You're on your way, Libra.

Next year Happy New Year, Libra! This year it's time to get free from being a people pleaser, and to saying yes when you mean maybe or no. Treat yourself to some radical honesty. Don't assume that it's your job to protect everyone's feelings, or that you even know what they are. Let your relationships thrive in the space between where you are authentic as opposed to easy, and let others be themselves, too. It'll be worth it, even if it seriously changes things.

SCORPIO

Oct. 23-Nov. 21

This week Don't think about it, just do it, Scorpio! You are on the verge of a big transition and you've processed as much with the well-oiled machine of your mind that is help-



ful. Now's the time to go through the steps of opening up to something new, and letting go of what has been proven to not work.

Next year Happy New Year, Scorpio! Saturn is sitting in your sign all of 2013 and that means heavy lessons and serious introspection all year long for you. Remember that action always speaks louder than suffering! Once you see a thing clearly you can change it or decide to change yourself to accommodate it. This year is one of seeking, and for best results you should let what you most value motivate your actions. Stay focused on your goals and pro-active in achieving them.



SAGITTARIUS

Nov. 22-Dec. 21

This week You can't have it all at once all the time, Sagittarius. This week will test your ability to manage your thinking. If you jump to worst-case scenarios you'll be stressed and get freaked out by how few options you see. Practice trusting in the abundance of your days. Even if it's not here right now, there's plenty of time for it to come.

Next year Happy New Year, Sagittarius! They say, "Forgiveness is letting go of all hope of a better past." This year you need to forgive yourself for all the crap you did or didn't do, and to offer the same compassion to others. None of us are perfect, and you should strive to accept the mistakes that have made you who you are today. Don't confuse enabling with kindness or idealizing with generosity in 2013.



CAPRICORN

Dec. 22-Jan. 19

This week You shouldn't have to know who's gonna win in order to play the game, Capricorn. This week, try to approach life with a strong sense of humor, a willingness to play fairly with others and your ambitions clear in your mind. You can have what you want but not without a

lighter heart and flexible attitude.

Next year Happy New Year, Cappy! In this upcoming year you need to stop trying to figure things out. Look for creative solutions for what lies in front of you instead of trying to make things fit into your agenda. The problems you face in 2013 will require your willingness to dare to stand up and be yourself, even when that feels risky. Treat yourself like a BFF instead of a frenemy when the going gets complicated.



AQUARIUS

Jan. 20-Feb. 18

This week Be careful Aquarius, 'cause you might just get what you're going for. Do you actually want what you're working so hard to get? Will it make you happy and improve your life? Things are about to change and your job is to create a world that you want to be in, instead of just pursuing one in which you "win".

Next year Happy New Year, Aquarius! Look forward to cultivating some patience this year. Let 2013 be the time that you thoughtfully consider all of your options and make the best choices possible. If that's not your mindset you may find yourself impatiently overdoing things and wrecking havoc in your life. Think like an economist and make cost-effective choices this year.



PISCES

Feb. 19-March 20

This week Be in touch with what you feel to aid in laying the foundation for happiness to flow in your life. This week you might have to make extra effort to check in with yourself so that you aren't being a yes man. Going with the flow is awesome, but you need to have a way to slow things down or change course, too.

Next year Happy New Year, Pisces! It's the year of the hug, the year of family and love and connection. That also means that it's time for you to open yourself up to intimacy, which is hard and super rewarding work. Practice the fine art of receiving in 2013. True generosity is not just about being giving; it can only be attained when you are able to receive what others are offering you. Be open to experiencing new and deeper forms of vulnerability. **SFBG**

Jessica Lanyadoo has been a *Psychic Dreamer* for 18 years. Check out her website at www.lovelanyadoo.com to contact her for an astrology or intuitive reading.



Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 26

ROCK/BLUES/HIP-HOP

Rome Balestrieri vs Guido Johnny Foley's Dueling Pianos. 9pm, free.
Caldecott, Spooky Flowers, Dear Indugu, Collective W, Bailey Stone Hotel Utah. 8pm, \$10.
Finish Ticket, Koruscant Weekend, Choirs Bottom of the Hill. 9pm, \$10.
Keith Crossan's Blues Showcase with Nancy Wright Biscuits and Blues. 8pm, \$15.
Terry Savastano Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Cat's Corner with Nathan Dias Savanna Jazz. 9pm, \$10.
Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Gennaro's Wax Trio 144 King Art Cafe, SF; www.144kingcafe.com. 6-9, \$10.
Amel Larrieux Yoshi's SF. 8pm, \$30; 10pm, \$22.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.
Full-Step! Tunnel Top. 10pm, free. Hip-hop, reggae, soul, and funk with DJs Kung Fu Chris and Bizzi Wonda.
Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.
Housepitality F8, 1192 Folsom, SF. 10pm, free before 11pm at housepitalitysf.com. rsvp; \$5-\$10 after. With Perc, MossMoss, Brian Knarfield, Matt Richardson.
Martini Lounge John Collins, 138 Minna, SF; www.johncollins.com. 7pm. With DJ Mark Divita.
Timba Dance Party Bissap Baobab, 3372 19 St, SF; www.bissapbaobab.com. 10pm, \$5. With DJ Walt Diggz.

THURSDAY 27

ROCK/BLUES/HIP-HOP.

Frail, Horrorscopes, Emcee Infinite F8, 1192 Folsom, SF; thefrail.eventbee.com. 10pm, \$15.
Annie Girl and the Flight, Sam Doores and the Tumbleweeds Amnesia. 9pm, \$7.
Great White Buffalo, Cleveland Browns, Down and Outlaws Bottom of the Hill. 9pm, \$10.
Growlers Fillmore. 8pm, \$19.50.
Harry and the Hit Men Chapel, 777 Valencia, SF;

www.thechapelsf.com. 9pm, \$10-\$20.
"Jingle Bell Rock and Metal Festival" DNA Lounge. 5:30pm, \$12. With Chronic Vitality, Without Thought, Ashes in August, and more.
Sepalcure, Shlohmo Independent. 9pm, \$25.
EC Scott Biscuits and Blues. 8 and 10pm, \$20.
Soft Moon, popscene DJs Rickshaw Stop. 10pm, \$12.
Stan Erhart Band Johnny Foley's. 9pm, free.
Retromeca Pa'ina Lounge, 1865 Post, SF; www.painasf.com. 7:30pm.
Roags Tuttle vs Rome Balestrieri Johnny Foley's Dueling Pianos. 9pm, free.
Zongo Junction, Skins and Needles Slim's. 9pm, \$15.

JAZZ/NEW MUSIC

Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.
Amel Larrieux Yoshi's SF. 8pm, \$30; 10pm, \$22.
Savanna Jazz Jam with Eddy Ramirez Savanna Jazz. 7:30pm, \$5.

FOLK/WORLD/COUNTRY

Barry O'Connell, Vinnie Cronin and Friends Starry Plough. 9pm.
Andre Thierry and Zydeco Magic Bissap Baobab, 3372 19 St, SF; www.bissapbaobab.com. 6pm, free.
Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-\$7. With DJ-host Pleasuremaker.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.
Base: Sammy D Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$10.
Ritual Dubstep Temple. 10pm-3am, \$5. Trap and bass.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 28

ROCK/BLUES/HIP-HOP

Back Pages Johnny Foley's. 9pm, free.
Cherub, Battlehooch, Rappers Bottom of the Hill. 9:30pm, \$12.
Classical Revolution presents Musical Art Quintet, Squid Inc. Brick and Mortar Music Hall. 8pm, \$10-\$20.
Cracker, Camper Van Beethoven Independent. 9pm, \$27.
Rick Estrin and the Nightcats Biscuits and Blues. 8 and 10pm, \$20.
Howlin' Rain and Vetiver Cafe Du Nord. 9pm, \$16.
Institution, Kingsborough, Lily Holbrook, February Zero, Cheating Daylight Great American Music Hall. 6:30pm, \$15.
Daniel Krass, Rome Balestrieri, Jason Marion Johnny Foley's Dueling Pianos. 9pm, free.
Metermen, DJ Harry Duncan Regency Ballroom.

9pm, \$48-\$50.50.
RootiCal Players feat. Amha Baraka 50 Mason Social House, SF; www.50masonsociety.com. 10pm, \$5.
Sporting Life, Love Dimension, Y Axes Hemlock Tavern. 9:30pm, \$7.
Tortured Soul, Frankie Boissey Boom Boom Room. 8pm, \$20.
Victims Family, Black Cobra, Prizehog, End the Suffering Elbo Room. 9pm, \$10.
X-Mas with X, My Jerusalem Slim's. 9pm, \$32.
Zeds Dead, Adventure Club Warfield. 9pm, \$38-\$45.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.
Pat O'Donnell and Friends Starry Plough. 9pm.
Maceo Parker's Funky New Year's Party Yoshi's

SF. 8pm, \$35; 10pm, \$25.
Savanna Jazz Trio Savanna Jazz. 7:30pm, \$8.

FOLK/WORLD/COUNTRY

Baxtolo Drom Amnesia. 9pm, \$7-\$10.
Trio Troubadour Bissap Baobab, 3372 19 St, SF; www.bissapbaobab.com. 8pm, free.

DANCE CLUBS

Fareoh, St. John, B33son and Jays One Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.
Rob Garza DJ set (Thievery Corporation) Public Works. 9:30pm, \$13.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs.
MartyParty, Kitty D, Bogi vs Dials, Audiovoid, WolfBitch Mighty. 9pm, \$10.
Odyssey Public Works Loft. 9:30pm, \$10.

Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

SATURDAY 29

ROCK/BLUES/HIP-HOP

Anthem Johnny Foley's. 9pm, free.
Communist Kayte, Sean O'Brien and His Dirty Hands, Severe Bass and the Bad Decisions Thee Parkside. 3pm, free.
Karl Denson's Tiny Universe, Robert Randolph and the Family Band Regency Ballroom. 8pm, \$35.
Hornss, Lozen, Tacos! Hemlock Tavern. 9:30pm, \$7.

CONTINUES ON PAGE 30 >>

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CONT>>

Hot Buttered Rum and Family, Dead Winter Carpenters Brick and Mortar Music Hall. 9pm. \$20-\$67.50.
Howlin' Rain and Vetter Cafe Du Nord. 9pm, \$16.
Keyser Soze, Jamaicans, Delirians, Revivers Rokkit Room. 9pm.
Jason Marion, Rome Balestrieri, Daniel Krass Johnny Foley's Dueling Pianos. 9pm, free.
Melvins Great American Music Hall. 8pm, \$21.
Midtown Social, Niners, Bruises Bottom of the Hill. 10pm, \$10.
Reggae Massive Bissap Baobab, 3372 19 St, SF; www.bissapbaobab.com. 10pm, \$3. With DJ Rudy.
Earl Thomas and the Blues Ambassadors Biscuits and Blues. 8 and 10pm, \$22.
Trainwreck Riders Riptide. 9:30pm, free.
Trombone Shorty and Orleans Avenue, Stone Foxes Fillmore. 9pm, \$35.

X-Mas with X, My Jerusalem Slim's. 9pm, \$32.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Anna Estrada (Latin Jazz) Savanna Jazz. 7:30pm, \$8.
Maceo Parker's Funky New Year's Party Yoshi's SF. 8pm, \$35; 10pm, \$30.

FOLK/WORLD/COUNTRY

Benjamin Brown Starry Plough. 9pm.
Sankofa Africa Bissap Baobab, 3372 19 St, SF; www.bissapbaobab.com. 7:30pm, free.
Craig Ventresco and Meredith Axelrod Atlas Cafe, 3049 20 St, SF; www.atlascafe.net. 4-6pm.

DANCE CLUBS

All Male Strip Revue with Female Trouble Amnesia. 9pm.

Steve Aoki Warfield. 8pm, \$25. (Afterparty) Ruby Skye. 9pm, \$45.
Bootie SF: Pre-NYE Non-Amateur Night DNA Lounge. 9pm, \$10.
Lee Burrige Public Works. 9:30pm, \$25.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.
Steve Smooth, Lucas Med Vessel, 85 Campton Place, SF; www.vesself.com. 10pm, \$20-\$30.
Sweaterfunk and Funkmosphere Elbo Room. 9pm, \$10. Hosted by K-Maxx.

SUNDAY 30

ROCK/BLUES/HIP-HOP

Dawes, Blake Mills Independent. 8pm, \$30; \$110 two-day ticket.
Hot Buttered Rum and Family, Brothers

Comatose, Zac Matthews Brick and Mortar Music Hall. 9pm. \$20-\$67.50.
Aaron Mort and the Aaron Mort Band, Chuckleberries, Gregors, Peachelope Cocktail Hour Hemlock Tavern. 7pm, \$6.
John Nemeth Biscuits and Blues. 7 and 9pm, \$20.
Primus Warfield. 9pm, \$52-\$75.
Range of Light Wilderness, Sandy, Au Dunes Amnesia. 9pm, \$7-\$10.
Terry Savastano Johnny Foley's. 9pm, free.
"San Francisco Battle of the Bands Finals" DNA Lounge. 5:30pm, \$12.
Trombone Shorty and Orleans Avenue, Pimps of Joytime Fillmore. 9pm, \$35.
Greg Zema vs Rome Balestrieri Johnny Foley's Dueling Pianos. 9pm, free.

JAZZ/NEW MUSIC

Adelante Latin Jazz Band Savanna Jazz. 7pm, \$7.
Maceo Parker's Funky New Year's Party Yoshi's

SF. 7pm, \$30; 9pm, \$25.

FOLK/WORLD/COUNTRY

Brazil and Beyond Bissap Baobab, 3372 19 St, SF; www.bissapbaobab.com. 6:30pm, free.
Marla Fish and Friends Starry Plough. 9pm.
Twang Sunday Thee Parkside. 4pm, free. With Gravel Spreaders.

DANCE CLUBS

Beats for Lunch Thee Parkside. 11am, free. With DJ Matt Haze and Chef Josie.
Dub Mission Elbo Room. 9pm, \$6. With DJ Sep, Robert Rankin, Spliff Skankin.

MONDAY 31

ROCK/BLUES/HIP-HOP

Buckethead Great American Music Hall. 9pm, \$50.
Con Brio, Mark Sexton Band, DJ K-os Boom Boom Room. 8pm, \$50.
Cut Loose Band Johnny Foley's. 9pm, \$20.
Dawes, Blake Mills Independent. 9pm, \$95; \$110 two-day ticket (open bar).
Erk the Jerk, Steve Lan, DJ Double R, hosted by Ray J Slim's. 9pm.
Fresh and Onlys, Sonny and the Sunsets, Kelly Stoltz, Extra Classic Chapel, 777 Valencia, SF; www.thechapelsf.com. 8:30pm, \$25-\$35.
Futuropolis 1050 Folsom. 9pm, \$15. With Star Slinger, Holy Other, LowRIDERz, Polish Ambassador, Mykki Blanco, and more.
Sean Hayes, Hurray for the Riff Raff, Slow Motion Cowboys Amnesia. 9pm, \$15 (incl. champagne toast).
John Lee Hooker Biscuits and Blues. 8pm, \$50; 11pm, \$60.
Hot Buttered Rum and Family, Ten Mile Tide Brick and Mortar Music Hall. 9pm. \$33-\$67.50.
Howlin' Rain and Vetter Cafe Du Nord. 9:30pm, \$35.
Tainted Love, Stung (Police tribute) Regency Ballroom. 9pm, \$55.
Nathan Temby, Rome Balestrieri, Daniel Krass Johnny Foley's Dueling Pianos. 9pm, \$20.
Terry Malts, Toys That Kill, Pins of Light Hemlock Tavern. 9pm, \$12.
Trombone Shorty and Orleans Avenue, Papa Mali Fillmore. 9pm, \$75.
Tumbleweed Wanderers (two sets), Big Tree, She's Bottom of the Hill. 9pm, \$25.
Turquoise Jeep, popscene DJs Rickshaw Stop. 8pm, \$45-\$50.
Nick Waterhouse, Quinn Deveaux and the Blue Beat Review, Gaucho Bimbo's. 8pm, \$60.
Zodiac Death Valley, Spiral Electric, Down and Outlaws, Creepers 50 Mason Social House, SF; www.50masonsocialhouse.com. 7pm, \$15.

JAZZ/NEW MUSIC

New Year's Eve at Savanna Jazz Savanna Jazz. 6:30pm, \$20.
Maceo Parker's Funky New Year's Party Yoshi's SF. 8pm, \$50; 10pm, \$100.

FOLK/WORLD/COUNTRY

Hillbilly New Years Eve Starry Plough. 9:30pm, \$10-\$15. With Windy Hill.

FOR ADDITIONAL
NEW YEAR'S EVE
LISTINGS, GO TO **PAGE 27**

TUESDAY 1

ROCK/BLUES/HIP-HOP

Eric Bolivar's Hangover Party Brick and Mortar Music Hall. 9pm. \$7-\$10. With Brian J and David Bailis, Eric McFadden, and more.
Stan Erhart Band Johnny Foley's. 9pm, free.

DANCE CLUBS

Breakfast in Bed: NYE After Party Supperclub, 657 Harrison, SF; www.supperclub.com. 4am, \$15-\$150 VIP bed reservations. With breakfast, David Harness, Galen, Rooz, and more. **SFBG**

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MONDAY DECEMBER 31ST 9:30PM \$35 (ROCK)
 KALX PRESENTS:
NEW YEAR'S EVE WITH: HOWLIN' RAIN / VETIVER

WEDNESDAY JANUARY 2ND 9:30PM \$8 (ALT-COUNTRY / BLUEGRASS)
WEATHER SIDE WHISKEY BAND THE CREAK • JESSI PHILLIPS

FRIDAY JANUARY 4TH 8:30PM \$10/\$12 (ROCK)
 SNARL! PRESENTS:
THE DANDELION WAR IN LETTER FORM CATHARSIS FOR CATHEDRAL TRACING FIGURES

SATURDAY JANUARY 5TH 9PM \$8 (ROCK/POP)
 SF CARES: HURRICANE SANDY BENEFIT WITH: **ELENA OVALLE** (FEATURING DC) **THE LIZ O SHOW** **KATIE GIRIBALDI** (BAND) **GYASI ROSS** (BAND)

WEDNESDAY JANUARY 9TH 9:30PM \$12/\$15 (WORLD)
 AFRICAN ADVOCACY NETWORK PRESENTS DIEKAFO FEATURING:
KARAMO SUSSO (WITH DANCE BAND) **MAMADOU AND VANESSA**

THURSDAY JANUARY 10TH 6:30PM \$5 (WORLD)
SUBCONTINENTAL DRIFT MIXER AND PERFORMANCES

FRIDAY JANUARY 11TH 9PM \$10/\$12 (INDIE)
 LOVING CUP PRESENTS:
THE RANGE OF LIGHT WILDERNESS KACEY JOHANSING • LITTLE WINGS

SATURDAY JANUARY 12TH 9:30PM \$15 (WORLD)
WILL MAGID TRIO (PLUS SPECIAL GUESTS) **DJ IZZY*WISÉ**

SUNDAY JANUARY 13TH 7:30PM \$10-\$20 SUG. DONATION (BLUEGRASS)
 SHELBY ASH PRESENTS:
SF BLUEGRASS & OLD TIME FESTIVAL BENEFIT SHOW FEATURING:
FRONT COUNTRY • POSSUM AND LESTER • THE SKINNY

TUESDAY JANUARY 15TH 8PM \$10/\$12 (BLUEGRASS/FOLK)
THE GET DOWN BOYS MELODY WALKER & JACOB GROOPMAN THE HARKENBACKS • OUTBOUND

WEDNESDAY JANUARY 16TH 8PM \$10/\$12 (JAZZ/EXPERIMENTAL)
TODD SICKAFOOSE'S TINY RESISTORS ERIK DEUTSCH BAND • ADAM LEVY

THURSDAY JANUARY 17TH 9PM \$10 (INDIE)
ADIOS AMIGO CITY TRIBE • GHOST TIGER

FRIDAY JANUARY 18TH 9PM \$8 (COUNTRY/AMERICANA)
TELL RIVER (CD RELEASE) ANJU'S PALE BLUE EYES HANG JONES GAYLE LYNN & THE HIRED HANDS

UPCOMING SHOWS:
 1/19 TRAILS AND WAYS
 1/20 BESO NEGRO
 1/24 NATE CURRIN (WITH BAND)
 2/2 PAUL KELLY (DUO)

THE BOTTOM OF THE HILL

WEDNESDAY DEC 26 2012 8:30 DOORS • \$12 • AA
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THURSDAY DEC 27 2012 8PM DOORS • \$10 • 21+
GREAT WHITE BUFFALO THE CLEVELAND BROWNS DOWNS AND OUTLAWS

FRIDAY DEC 28 2012 8:30 DOORS • \$10 • AA
CHERUB BATTLEHOCH RAPPERS

SATURDAY DEC 29 2012 8:30 DOORS • \$10/12 • 21+
MIDTOWN SOCIAL THE NINERS THE BRUISES

NEW YEAR'S EVE 2013 DEC 31 2012 8:30 DOORS • \$22/25 • AA
TUMBLEWEED WANDERERS BIG TREE THE SHE'S

★ I ★ WON'T STOP - DON'T STOP - IT'S THE MIDNIGHT HOUR - NOW SHAKE! ★
NEW YEAR'S EVE DYNAMITE SOUL REVUE APPEARING LIVE IN CONCERT
Tumbleweed Wanderers ★ THE GET'S WITH SPECIAL GUESTS ★
Big Tree ★ the she's ★

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BOTTOM OF THE HILL 1233 17th St, SF, CA TICKETS \$25 AT DOOR

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12/29 BOTTOM (S.F.) WITH MY VICTIM 10PM ONLY \$5

12/30 "SCHLITZ INDUSTRY NIGHT" \$4 SHOTS OF FERNET BRANCA \$2 SCHLITZ BOTTLES \$5 SHOTS BULLEIT BOURBON \$3 STOLLI SHAKY SHOTS FREE SNACKS FROM CLARE'S DELI

12/31 "MOJITO MONDAYS" \$5 MOJITOS ALL DAY AND ASS-END HAPPY HOUR 11 P.M. TO 2 A.M. \$1 OFF DRAFT/WELL

1/1 "TEQUILA TERROR TUESDAY'S" \$6 SHOT OF TEQUILA WITH A CAN OF TECATE

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8pm
 'BLACK GLITTER NIGHT' ARTSHOW, DRAG QUEEN PERFORMANCES AND DJs

FRI 12/28 8pm \$5
 DARTO (SEATTLE), TENDER BUTTONS, HAZEL'S WART, THE WUV

SAT 12/29 9:30pm \$5
 'DIRECT CURRENT' WITH BODY/CURRENT (SF) & X DIRECT TO EARTH (OAK), BLACK ICE, DARK HOUSE, DEEP TECHNO

MON 12/31 9pm
 NEW YEARS PARTY WITH 'LA PLEBE' AND MORE TBA

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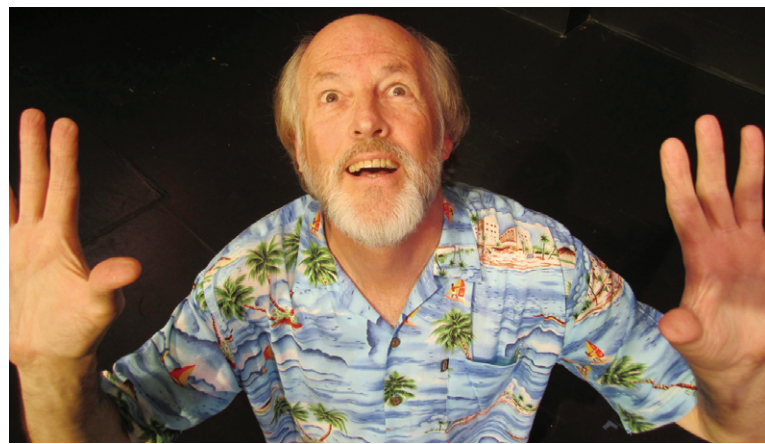
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STAGE LISTINGS

FOR MORE ARTS CONTENT VISIT
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ACID TEST: THE MANY INCARNATIONS OF RAM DASS, STARRING WARREN DAVID KEITH, CONTINUES AT THE MARSH BERKELEY.

PHOTO BY PATTI MEYER

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete stage listings, see www.sfbg.com.

THEATER

ONGOING

Brian Copeland's The Jewelry Box ... A Genuine Christmas Story Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$20-50. Fri/28, 8pm; Sat/29, 5pm. Copeland remembers his Oakland childhood in this family-friendly holiday show.

Crones for the Holidays Stage Werx, 446 Valencia, SF; www.crackpotcrones.com. \$20. Sat/29, 3 and 8pm; Sun/30, 3pm. A Coupla Crackpot Crones (a.k.a. playwrights and actors Terry Baum and Carolyn Myers, collaborators as far back as the Lilith Women's Theater Collective in the 1970s) roll out a series of vignettes, stories, spontaneous poetry, at least one sing-a-long (the priceless "12 Days of Family Insults"), and other sundry subversions in this amusing, endearingly earthy, and politically conscious show directed by Joan Mankin. These women may be aging but they're still raging. (Avila)

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

Forking II: A Merry Forking! Christmas TJJ, 460 Florida, SF; www.pianofight.com. \$30. Thu/27-Sun/30, 8pm. PianoFight presents the return of playwright Daniel Heath's 2011 holiday-themed *Forking* play, his brand for a play that allows audiences to vote by applause on the direction of the plot at certain junctures, or forks, in the narrative. There are weaker moments and some throwaway ideas, but not many: this is a solid comedic outing, whose 10-member cast (including a memorable cameo by PianoFight cofounder Rob Reedy) is capable, versatile, and fun as they serve Heath's witty, well-proportioned script. (Avila)

The Golden Girls: The Christmas Episodes Victoria Theatre, 2961 16th St, SF; www.trannyshack.com. \$30. Thu/27-Sat/29, 8pm; Sun/30, 7pm. The Victoria is once again a time capsule taking appreciate audiences back to the 1980s, to watch television through the magic of drag performance. Local luminaries Pollo Del Mar, Cookie Dough, Heklina, and Matthew Martin reprise their seasonal roles as TV's *Golden Girls*, in back-to-back Christmas episodes that come complete with a soundscape of impossibly cheerful period commercials literally singing the praises of "processed cheese spread" and the like. (Avila)

Hedwig and the Angry Inch Boxcar Playhouse, 505 Natoma, SF; www.boxcartheatre.org. \$25-35. Wed-Sat, 8pm (also Sat, 5pm). Through Jan 26. Boxcar's popular production of John Cameron Mitchell's glam-rock musical returns, starring a rotating cast of Hedwigs.

Hysterical, Historical San Francisco: Holiday Edition Alcove Theater, 414 Mason, Ste 502, SF;

www.thealcovetheater.com. \$25-40. Thu/26-Mon/31, 9pm. Comedian Kurt Weitzmann takes on San Francisco history, adding some holiday flair along the way.

The Marvelous Wonderettes New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$27-46. Wed-Sat, 8pm; Sun, 2pm. Through Jan 13. New Conservatory Theatre Center performs Roger Bean's 1950s pop-hit musical.

"A Minor Cycle: Five Little Plays in One Starry Night" NOHspace, Project Artaud, 2840 Mariposa, SF; www.theatreofyugen.org. \$10-30. Wed/26-Thu/27, 7pm; Fri/28-Sat/29, 8pm; Sun/30, 1pm. Theatre of Yugen presents the world premiere of five one-act plays based on tales of childhood, interpreted through traditional Japanese artistry.

The Santaland Diaries Eureka Theatre, 215 Jackson, SF; www.combinedartform.com. \$20-50. Wed/26-Sat/29, 8pm. David Sinaiko performs David Sedaris' holiday comedy, presented by Combined Artform.

Scrooge: The Haunting of Ebenezer Boxcar Theatre Studios, 125A Hyde, SF; www.boxcartheatre.org. \$16. Wed/26-Sat/29, 8pm; Sun/30, 5pm. Jeff Garrett stars in a solo take on the Dickens classic, presented by Boxcar Theatre.

BAY AREA

Acid Test: The Many Incarnations of Ram Dass Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$15-50. Thu-Fri, 8pm; Sat, 5pm. Extended through Jan 5. Lynne Kaufman's new play stars Warren David Keith as the noted spiritual figure.

Big Bubbly Holiday Spectacle with Louis Pearl, the Amazing Bubble Man Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$8-50. Sun and Wed/26-Sat/29, 11am. Through Jan 6. Holiday-themed, kid-friendly show with bubble whisperer Louis Pearl.

Big River TheatreWorks, 1305 Middlefield, Palo Alto; www.theatreworks.org. \$23-73. Wed/26, 7:30pm; Thu/27-Sat/29, 8pm (also Thu/27 and Sat/29, 2pm); Sun/30, 2 and 7pm. TheatreWorks performs the Tony-winning musical based on Mark Twain's Huck Finn stories.

Woyzeck Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$23-35. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Jan 27. Shotgun Players presents Tom Waits, Kathleen Brennan, and Robert Wilson's tragic musical, based on an unfinished 1837 play by Georg Büchner.

PERFORMANCE/DANCE

"Cynic Cave" Cinecave (beneath Lost Weekend Video), 1034 Valencia, SF; facebook.com/cynic-cave. Sat/29, 8pm. \$10. "Mission Position Live" with Kate Willett and Matt Lieb.

"Lea DeLaria Live!" Victoria Theatre, 2961 16th St, SF; www.therhino.org. Mon/31, 7 and 9pm. \$30-35. The jazz singer-comedian performs for New Year's Eve.

"San Francisco Magic Parlor" Chancellor Hotel Union Square, 433 Powell, SF; www.sfmagicparlor.com. Thu-Sat, 8pm. Ongoing. \$40. Magic vignettes with conjurer and storyteller Walt Anthony.

"Tarantino X-Mas" Bayfront Theater, B350 Fort Mason Center, SF; www.improv.org. Fri/28-Sat/29, 8pm. \$20. Improvised holiday entertainment, QT-style. **SFBG**

ON THE CHEAP

Event listings compiled by George McIntire. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 26

Kwanzaa Celebration Bay Area Discovery Museum, 557 McReynolds, Sausalito. www.baykidsmuseum.org. 9am-5pm, free. A traditional Kwanzaa altar will greet you upon arriving at the kids museum's celebration of African American community, featuring two performances (at 11am and 1pm) by African Roots of Jazz.

7th Annual San Francisco Celebration City Hall Rotunda, 1 Dr. Carlton Goodlett, SF. www.kwanzaasanfrancisco.com. Noon, free. Head on over to City Hall to celebrate the *umoj*a (unity) day of Kwanzaa, the 150th anniversary of the Emancipation Proclamation. Keynote speeches from the likes of Dr. Amos C. Brown, pastor of Third Baptist Church and district vice president of YMCA San Francisco Gina Fromm.

Soul Sessions Era Art Bar and Lounge, 19 Grand, Oakl. www.oaklandera.com. 9pm-1am, \$5-10. Live performance from the Antique Naked Soul collective, painting by Bushmama & Smokie, and DJs spinning deep house, trap, hip-hop, and R&B.

Stay Gold Public Works, 161 Erie, SF. www.publicsf.com, (415) 932-0955. 10pm-1am, \$3-5. It's going to be a raucous holi-gay par-tay at Public Works tonight where DJ Pink Lightning will be throwing down the sick, bass-throbbing beats. Bring pastel lipstick and chandelier earrings.

THURSDAY 27

DIY Zine Making Workshop Rock Paper Scissors Collective, 2278 Telegraph, Oakl. www.rpscollective.org. 6-8pm, \$1. This is your chance to become the next big media mogul. The good folks at the Rock Paper Scissors Collective are being gracious enough of to provide you with a workshop and your own materials to create your own zine, take them up on it.

FRIDAY 28

Dam-Funk 1015 Folsom, SF. www.1015.com. 10pm-3am, free with RSVP on website. No one in the world is as committed to the funk than

super-funkateer Dam Funk. Get your boogie on as he shreds his keytar with his electro-synth jams. Be on the look out for the new album dropping in the spring of 2013.

Free Muni Day SF Muni stops. www.sfmta.com. All day, free. Take the L-line to the zoo or ride a cable car for the first time ever — today all Muni services are on the house to celebrate the agency's 100th anniversary.

SATURDAY 29

Treasure Island Flea Market Great Lawn, Ave of the Palms, Treasure Island, SF. www.treasure-islandflea.com. 10am-4pm, \$3. Looking to pick up some Christmas or Chanukah presents? Then head over to the Island of Treasure for its monthly open-air flea market. Enjoy awesome views of the Bay Area while perusing goodies from local designers, collectors, and other makers.

SUNDAY 30

Instant Camera Photo Walk Photobooth SF, 1193 Valencia, SF. www.photoboothsf.com. 1-3pm, free. This event is for analog photographers only, so Instagrammers need not apply. Join the staff of the Mission's Photobooth gallery for a photowalk down Valencia corridor. Be sure to bring a Polaroid/Land or Frankenstein instant camera along. No worries if you don't have one, Photobooth will be happy to lend you one for the occasion.

SF Zoo Lights 1 Zoo, SF. www.sfzoo.com, (415) 753-8141. 4-8pm, \$5. Stuck with the family all week? May we recommend taking them to the last night of the San Francisco Zoo Lights extravaganza? The zoo will be a bastion of animal-themed, family-friendly holiday fun complete with a splendid light show, 30-foot Christmas tree with animal decorations, and free rides on the carousel.

MONDAY 31

Holiday 3D Light Show Westfield SF Centre, 865 Market, SF. www.westfield.com/sanfrancisco. 5pm, free. Tonight's your last chance to catch the holiday magic of the *Illuminique Under the Dome* show, which transforms the Westfield mall's glass dome, built in 1908, into a surround-sound wonderland of scenes sure to get your little (and not-so-little) ones in an egg-nog froth. **SFBG**

FILM LISTINGS



DAVID CHASE'S NOT FADE AWAY OPENS FRI/28. PHOTO BY BARRY WETCHER

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. Due to the Christmas holiday, theater information was incomplete at presstime. For complete film listings, see www.sfbg.com.

OPENING

My Worst Nightmare First seen locally in the San Francisco Film Society's 2012 "French Cinema Now" series, *My Worst Nightmare* follows icy art curator Agathe (Isabelle Huppert) as her airless, tightly-controlled world begins to crumble — thanks in no small part to an exuberantly uncouth, down-on-his-luck Belgian contractor named Patrick (Benoit Poelvoorde). (His obnoxious, freeheeling presence in Agathe's precision-mapped orbit gives rise to the film's title.) Director and co-writer Anne Fontaine (2009's *Coco Before Chanel*) injects plenty of offbeat, occasionally raunchy humor into what could've been a predictable personal-liberation tale — the sight of classy dame Huppert driving through a bikini car wash, for instance. (1.43) **Smith Rafael**. (Eddy)

Not Fade Away How to explain why the Beatles have been tossed so many cinematic bomb mots and not the Stones? The group's relatively short lifespan — and even the tragic, unexpectedly dramatic passing of John Lennon — seem to have all played into the band's nostalgia-marinated legend, while the Stones' profitable tour rotation and shocking physical resilience have lessened their romantic charge. So it reads as a counterintuitive, and a bit random, that *Sopranos* creator David Chase would open his first feature film with a black and white re-creation of the Mick Jagger and Keith Richards meet-up, before switching to the '60s coming-of-age of New Jersey teen geek Douglas (John Magaro), trapped in an oppressively whiny nuclear family headed up by his Pep Boy grouch of a dad (James Gandolfini) — at least until rock 'n' roll saves his soul and he starts beating the skins. Graduating to better-than-average singer after his band's frontman Eugene (*Boardwalk Empire*'s Jack Huston) inhales a joint, Douglas not only finds his voice, but also wins over dream girl Grace (Bella Heathcote). Sure, *Not Fade Away* is about sex, drugs, and rock 'n' roll — and much attention is dutifully squandered on basement shows, band practice, and politics, and posturing with wacky new hairstyles and funny cigarettes, thanks to Chase's own background in garage bands and executive producer, music supervisor, and true believer Steve Van Zandt's considerable passion. Yet despite the amount screen time devoted to rock's rites, those familiar gestures never rise above the clichéd, and *Not Fade Away* only finds its authentic emotional footing when Gandolfini's imposing yet trapped patriarch and the rest of Douglas's beaten-down yet still kicking family enters the picture — they're the force that refuses to fade away, even after they disappear in the rear view. (1.52) (Chun)

Promised Land Gus Van Sant's fracking fable — co-written by stars Matt Damon and John Krasinski, from a story by Dave Eggers — offers a didactic lesson in environmental politics, capped off by the earth-shattering revelation that billion-dollar corporations are sleazy and evil. You don't say! Formulated like a Capra movie, *Promised Land* follows company man Steve Butler (Matt Damon) as he and sales partner Sue (Frances McDormand) travel to a small Pennsylvania town to convince its (they hope) gullible residents to allow drilling on their land. But things don't go as smoothly as hoped, when the pair faces opposition from a sci-

CONTINUES ON PAGE 32 >>



DAM-FUNK PLAYS A FREE SHOW ON FRI/28.

PHOTO BY JIMMY MOULD

FILM LISTINGS

CONT>>

ence teacher with a brainiac past (Hal Holbrook), and an irritatingly upbeat green activist (Krasinski) breezes into town to further monkey-wrench their scheme. That Damon is such a likeable actor actually works against him here; his character arc from soulless salesman to emotional-creature-with-a-conscience couldn't be more predictable or obvious. McDormand's wonderfully biting supporting performance is the best (and only) reason to see this ponderous, faux-folksy tale, which targets an audience that likely already shares its point of view. (1:46) (Eddy)

We Are Legion: The Story of the Hacktivists Documentary about the radical online community known as Anonymous — famed for their activist attacks on big business, corrupt governments, criminals, and other deserving targets. (1:33) *Roxie*.

ONGOING

Citadel Irish import *Citadel* begins with terror: a young pregnant woman, on the verge of moving out of her soon-to-be-condemned high-rise, is attacked — while her husband, Tommy (Aneurin Barnard), looks on helplessly — by a pack of hoodie-wearing youths who inject her with a mysterious substance. Though the baby lives, the woman dies, and Tommy becomes a haunted, paranoid husk of a man. Not that you can really blame him; the housing project he lives in is nearly deserted, and those hoodie-wearing

gangs seem to be increasing (and are increasingly interested in his infant daughter). After an ominous build-up, the darkly disturbing *Citadel* can't quite keep the momentum going, though James Cosmo (*Game of Thrones* fans will recognize him even out of his Night's Watch blacks) offers an amusingly over-the-top performance as a foul-mouthed priest. (1:24) *Roxie*. (Eddy)

Deadfall Thriller *Deadfall*, set amid a howling blizzard, has an all-star cast: Eric Bana and Olivia Wilde play a creepy-close brother-sister team who crash their getaway car after a successful casino heist; *Sons of Anarchy*'s Charlie Hunnam plays a vengeful boxer just out of the slammer (with nervous parents played by Kris Kristofferson and Sissy Spacek); and Treat Williams and Kate Mara are an antagonistic father-daughter team of cops chasing after most of the above. Bana's glowering performance is the high point of this noir-Western, though if the snowy landscape were a character, it'd be the most important part of the ensemble. (1:35) (Eddy)

Django Unchained Quentin Tarantino's spaghetti western homage features a cameo by the original Django (Franco Nero, star of the 1966 film), and solid performances by a meticulously assembled cast, including Jamie Foxx as the titular former slave who becomes a badass bounty hunter under the tutelage of Dr. Schultz (Christoph Waltz). Waltz, who won an Oscar for playing the evil yet befuddingly delightful Nazi Hans Landa in Tarantino's 2009 *Inglourious Basterds*, is just as memorable (and here, you can feel good about liking him) as

a quick-witted, quick-drawing wayward German dentist. There are no Nazis in *Django*, of course, but Tarantino's taboo du jour (slavery) more than supplies motivation for the filmmaker's favorite theme (revenge). Once Django joins forces with Schultz, the natural-born partners hatch a scheme to rescue Django's still-enslaved wife, Broomhilda (Kerry Washington), whose German-language skills are as unlikely as they are convenient. Along the way (and it's a long way; the movie runs 165 minutes), they encounter a cruel plantation owner (Leonardo DiCaprio), whose main passion is the offensive, shocking "sport" of "Mandingo fighting," and his right-hand man, played by Tarantino muse Samuel L. Jackson in a transcendently scandalous performance. And amid all the violence and racist language and Foxx vengeance-making, there are many moments of screaming hilarity, as when a character with the Old South 101 name of Big Daddy (Don Johnson) argues with the posse he's rounded up over the proper construction of vigilante hoods. It's a classic Tarantino moment: pausing the action so characters can blather on about something trivial before an epic scene of violence. Mr. Pink would approve. (2:45) (Eddy)

The Hobbit: An Unexpected Journey Make no mistake: *The Lord of the Rings* trilogy represented an incredible filmmaking achievement, with well-deserved Oscars handed down after the third installment in 2003. If director Peter Jackson wanted to go one more round with J.R.R. Tolkien's beloved characters for a *Hobbit* movie, who was gonna stop

him? Not so fast. This return to Middle-earth (in 3D this time) represents not one but three films — which would be self-indulgent enough even if part one didn't unspool at just under three hours, and even if Jackson hadn't decided to shoot at 48 frames per second. (I can't even begin to explain what that means from a technical standpoint, but suffice to say there's a certain amount of cinematic lushness lost when everything is rendered in insanely crystal-clear hi-def.) *Journey* begins as Bilbo Baggins (a game, funny Martin Freeman) reluctantly joins Gandalf (a weary-seeming Ian McKellan) and a gang of dwarves on their quest to reclaim their stolen homeland and treasure, battling Orcs, goblins, Gollum (Andy Serkis), and other beasties along the way. Fan-pandering happens (with characters like Cate Blanchett's icy Galadriel popping in to remind you how much you loved *LOTR*), and the story moves at a brisk enough pace, but *Journey* never transcends what came before — or in the chronology of the story, what comes after. I'm not quite ready to declare this Jackson's *Phantom Menace* (1999), but it's not an unfair comparison to make, either. (2:50) (Eddy)

Hyde Park on Hudson Weeks after the release of *Lincoln*, *Hyde Park on Hudson* arrives with a lighthearted (-ish) take on Franklin D. Roosevelt's 1939 meeting with King George VI (of stuttering fame) and Queen Elizabeth at FDR's rural New York estate. Casting Bill Murray as FDR is *Hyde Park*'s main attraction, though Olivia Williams makes for a surprisingly effective Eleanor. But the thrust of the film concerns FDR's relationship with his cousin, Daisy — played by Laura Linney, who's relegated to a series of dowdy outfits, pouting reaction shots, and far too many voice-overs. The affair has zero heat, and the film is disappointingly shallow — how many times can one be urged to giggle at someone

saying "Hot dogs!" in an English accent? — not to mention a waste of a perfectly fine Bill Murray performance. As that sideburned Democrat bellows in *Lincoln*, "Howwww dare you!" (1:35) (Eddy) **Lincoln** Distinguished subject matter and an A+ production team (Steven Spielberg directing, Daniel Day-Lewis starring, Tony Kushner adapting Doris Kearns Goodwin, John Williams scoring every emotion juuuust so) mean *Lincoln* delivers about what you'd expect: a compelling (if verbose), emotionally resonant (and somehow suspenseful) dramatization of President Lincoln's push to get the 13th amendment passed before the start of his second term. America's neck-deep in the Civil War, and Congress, though now without Southern representation, is profoundly divided on the issue of abolition. Spielberg recreates 1865 Washington as a vibrant, exciting place, albeit one filled with so many recognizable stars it's almost distracting wondering who'll pop up in the next scene: Jared Harris as Ulysses S. Grant! Joseph Gordon-Levitt as Robert Lincoln! Lena Dunham's shirtless boyfriend from *Girls* (Adam Driver) as a soldier! Most notable among the huge cast are John Hawkes, Tim Blake Nelson, and a daffy James Spader as a trio of lobbyists; Sally Field as the troubled First Lady; and likely Oscar contenders Tommy Lee Jones (as winningly cranky Rep. Thaddeus Stevens) and Day-Lewis, who does a reliably great job of disappearing into his iconic role. (2:30) (Eddy)

The Master Paul Thomas Anderson's much-hyped likely Best Picture contender lives up: it's easily the best film of 2012 so far. Philip Seymour Hoffman stars as Lancaster Dodd, the L. Ron Hubbard-ish head of a Scientology-esque movement. "The Cause" attracts Freddie Quell (Joaquin Phoenix, in a welcome return from the faux-deep end), less for its pseudo-religious psychobabble and bizarre

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personal-growth exercises, and more because it supplies the aimless, alcoholic veteran — a drifter in every sense of the word — with a sense of community he yearns for, yet resists submitting to. As with *There Will Be Blood* (2007), Anderson focuses on the tension between the two main characters: an older, established figure and his upstart challenger. But there's less cut-and-dried antagonism here; while their relationship is complex, and it does lead to dark, troubled places, there are also moments of levity and weird hilarity — which might have something to do with Freddie's paint-thinner moonshine. (2:17) (Eddy)

Les Misérables There is a not-insignificant portion of the population who already knows all the words to all the songs of this musical-theater warhorse, around since the 1980s and honored here with a lavish production by Tom Hooper (2010's *The King's Speech*). As other reviews have pointed out, this version only tangentially concerns Victor Hugo's French Revolution tale; its true *raison d'être* is swooning over the sight of its big-name cast crooning those famous tunes. Vocals were recorded live on-set, with microphones digitally removed in post-production — but despite this technical achievement, there's a certain inorganic quality to the proceedings. Like *The King's Speech*, the whole affair feels spliced together in the Oscar-creation lab. The hardworking Hugh Jackman deserves the nomination he'll inevitably get; jury's still out on Anne Hathaway's blubbery, "I cut my hair for real, I am so brave!" performance. (2:37) (Eddy)

Rust and Bone Unlike her *Dark Knight Rises* costar Anne Hathaway, *Rust and Bone* star Marion Cotillard never seems like she's trying too hard to be sexy, or edgy, or whatever (plus, she already has an Oscar, so the pressure's off). Here, she's a whale trainer at a SeaWorld-type park who loses her legs in an accident, which complicates (but ultimately strengthens) her relationship with Ali (Belgian actor Matthias Schoenaerts, so tremendous in 2011's *Bullhead*), a single dad trying to make a name for himself as a boxer. Jacques Audiard's follow-up to 2009's *A Prophet* gets a bit overwrought by its last act, but there's an emotional authenticity in the performances that makes even a ridiculous twist (like, the kind that'll make you exclaim "Are you fucking kidding me?") feel almost well-earned. (2:00) (Eddy)

This is 40 A spin-off of sorts from 2007's *Knocked Up*, Judd Apatow's *This is 40* continues the story of two characters nobody cared about from that earlier film: Debbie (Leslie Mann, Apatow's wife) and Pete (Paul Rudd), plus their two kids (played by Mann and Apatow's kids). Pete and Debbie have accumulated all the trappings of comfortable Los Angeles livin': luxury cars, a huge house, a private personal trainer, the means to throw catered parties and take weekend trips to fancy hotels (and to whimsically decide to go gluten-free), and more Apple products than have ever before been shoehorned into a single film. But! This was crap they got used to having before Pete's record label went into the shitter, and Debbie's dress-shop employee (Charlene Yi, another *Knocked Up* returnee who is one of two people of color in the film; the other is an Indian doctor who exists so Pete can mock his accent) started stealing thousands from the register. How will this couple and their whiny offspring deal with their financial reality? By arguing! About bullshit! In every scene! For nearly two and a half hours! By the time Melissa McCarthy, as a fellow parent, shows up to command the film's only satisfying scene — ripping Pete and Debbie a



new one, which they sorely deserve — you're torn between cheering for her and wishing she'd never appeared. Seeing McCarthy go at it is a reminder that *most* comedies don't make you feel like stabbing yourself in the face. I'm honestly perplexed as to who this movie's audience is supposed to be. Self-loathing yuppies? Masochists? Apatow's immediate family, most of whom are already in the film? (2:14) (Eddy) **SFBG**

REP CLOCK

Schedules are for Wed/26-Tue/1 except where noted. Director and year are given when available. Double features marked with a •. All times pm unless otherwise specified.

CASTRO 429 Castro, SF; (415) 621-6120, www.

castrotheatre.com. \$8.50-11. **Singin' in the Rain** (Kelly and Donen, 1952), Wed, 2:30, 4:45, 7, 9:15. • **Gentlemen Prefer Blondes** (Hawks, 1953), Thu, 3, 7, and **King Kong** (Cooper and Schoedsack, 1933), Thu, 4:50, 8:50. • **North By Northwest** (Hitchcock, 1959), Fri, 2:15, 7, and **Arabesque** (Donen, 1966), Fri, 4:50, 9:35. **Lawrence of Arabia** (Lean, 1962), Sat-Mon, 2 (also Sat-Sun, 7). 50th anniversary restoration. **Snow White and the Seven Dwarfs** (Cottrell and Hand, 1937), Jan 1-6, 1:30, 3:45, 6, 8:15. 75th anniversary restoration.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Any Day Now** (Fine, 2012), call for dates and times. **A Late Quartet** (Zilberman, 2012), call for dates and times. **My Worst Nightmare** (Fontaine, 2012), Dec 28-Jan 3, call for times.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. PFA closed through Jan 9.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **The Central Park Five** (Burns, Burns, and McMahon, 2012), Wed-Thu, 7. **Citadel** (Foy, 2012), Wed-Thu, 9:15. **Holy Motors** (Carax, 2012), Wed-Thu, 9:15. **New Jerusalem** (Alverson, 2011), Wed-Thu, 7:15. Call for Fri-Tue shows and times. **We Are Legion: The Story of the Hacktivists** (Knappenberger, 2012), Dec 28-Jan 3, call for times.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "The Vortex Apocalypse, or How I Learned to Stop Worrying and Love Thursday Film Cult." • **The 27th Day** (Asher, 1957), Thu, 9, and **The Final Programme** (Fuest, 1973), Thu, 11. **SFBG**

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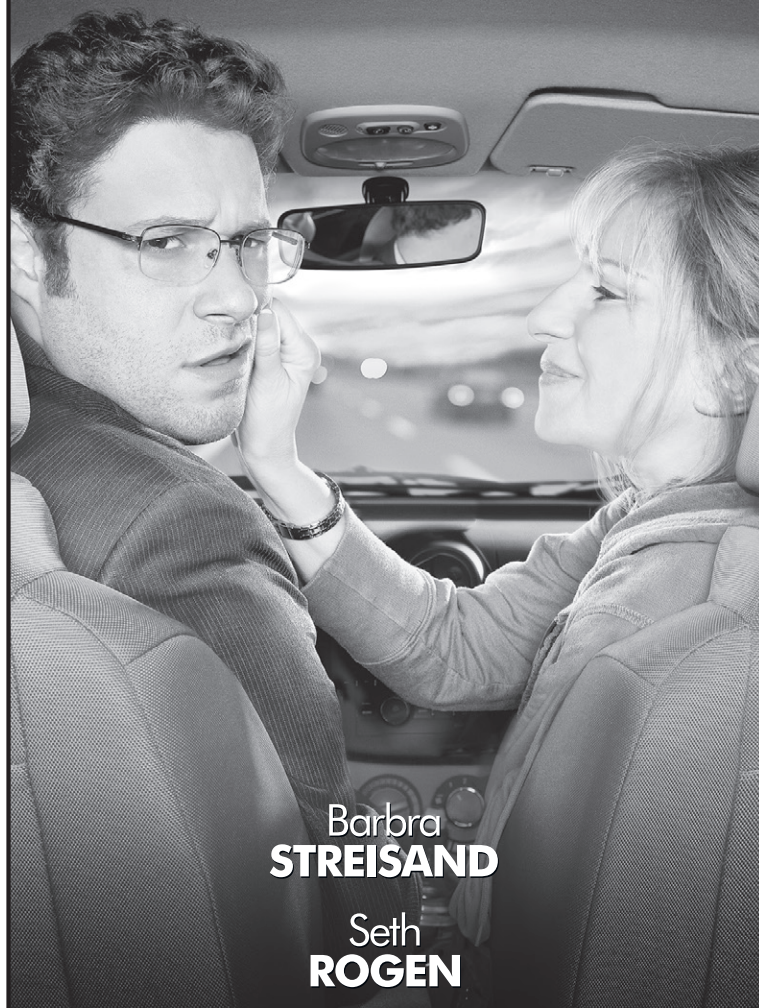
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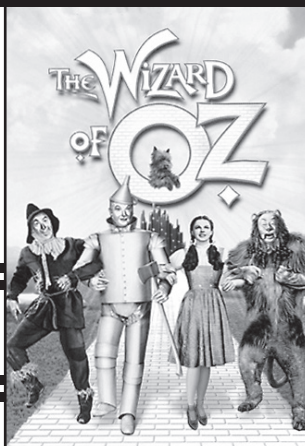
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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347422-00. The following is doing business as Hotel Rex, 562 Sutter St. San Francisco, CA 94102. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on Nov. 9, 2012. This statement was signed by Sean M. Mahoney Director/Manager of DiamondRock SF Sutter Street Tenant, LLC Delaware. This statement was filed by Elsa Campos, Deputy County Clerk, on Nov. 28, 2012. L# 2102; Publication Dates: Dec. 19, 26, 2012 & Jan. 2, 9, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347473-00. The following person is doing business as ultraWriting, 680 9th Ave., Apt. B San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 6/30/12. Signed by Matthew Thomas. This statement was filed by Elsa Campos, Deputy County Clerk, on Dec. 7, 2012. L# 2035; Publication Dates: Dec. 12, 19, 26, 2012 & Jan. 2, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347735-00. The following person is doing business as West Coast Nationals, 1535 Buchanan St. #6, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Dec. 17, 2012. Signed by Benjamin Scott Yarin. This statement was filed by Jennifer Wong, Deputy County Clerk, on Dec. 17, 2012. L# 2103; Publication Dates: Dec. 26, 2012 & Jan. 2, 9, 16, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347752-00. The following person is doing business as New Idea, 707 Jackson St., San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Not Applicable. Signed by Lisa Hi. This statement was filed by Marledye L. Argentine, Deputy County Clerk, on Dec. 17, 2012. L# 2104; Publication Dates: Dec. 26, 2012 & Jan. 2, 9, 16, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347473-00. The following person is doing business as Wine Kitchen, 507 Divisadero St. San Francisco, CA 94117. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: "not applicable." Signed by Greg Faucette. This statement was filed by Elsa Campos, Deputy County Clerk, on Dec. 3, 2012. L# 2031; Publication Dates: Dec. 12, 19, 26, 2012 & Jan. 2, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Oct. 11, 2012. To Whom It May Concern: The name of the applicant is: Fish Six Restaurant Corp. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 710 Third St., San Francisco, CA 94107-1994. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE. L# 2101; Publication Date: Dec. 19, 26 & Jan. 2, 2012.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-12-549078. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Doris Tao Chun Lin-Song for change of name. TO ALL INTERESTED PERSONS: Petitioner Doris Tao Chun Lin-Song filed a petition with this court for a decree changing names as follows: Present Name: Doris Tao Chun Lin-Song. Proposed Name: Doris Lin Song. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 1/10/2013. Time: 9:00 AM. Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Nov. 1, 2012. L# 2034; Publication Dates: Dec. 12, 19, 26, 2012 & Jan. 2, 2013.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: (1) One Touch Accounting, (2) Nonprofit FS, (3) Organic Accounting, 2714 Bryant St., San Francisco, CA 94110. The fictitious business name was filed in the County of San Francisco under File# 0315438-00 on: 11/4/08. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): August Zajone, 2060 Fourth St., Apt. # 329 Berkeley, CA 94710. This business was conducted by an individual. Signed August Zajone. Dated: Dec. 4, 2012 by Maribel Jaldon, Deputy County Clerk. L# 2033; Publication Dates: Dec. 12, 19, 26, 2012 & Jan. 2, 2013.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: Books On Bikes, 1025 Hampshire St., San Francisco, CA 94110. The fictitious business name was filed in the County of San Francisco under File# 298442-00 on: 11/15/06. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): August Zajone, 2060 Fourth St., Apt. # 329 Berkeley, CA 94710. This business was conducted by an individual. Signed August Zajone. Dated: Dec. 4, 2012 by Elsa Campos, Deputy County Clerk. L# 2032; Publication Dates: Dec. 12, 19, 26, 2012 & Jan. 2, 2013.

SUMMONS (FAMILY LAW) CASE NUMBER FDI-12-777990. NOTICE TO RESPONDENT: Ngoc Anh Thi Nguyen. YOU ARE BEING SUED. THE PETITIONER'S NAME IS: Yiming Lin. You have 30 CALENDAR DAYS after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. You can get information about finding lawyers at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), at the California Legal Services Web site (www.lawhelpcalifornia.org), or by contacting your local county bar association. NOTICE: The restraining orders on page two are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. The name and address of the court is: SAN FRANCISCO SUPERIOR COURT, 400 McAllister Street, San Francisco, CA 94102. The address, and telephone number of petitioner's attorney, or petitioner without an attorney, is Larry Lee at 5980 Newpark Mall Road, STE A Newark, CA 94560; 415-971-4828. Endorsed FILED, San Francisco County Superior Court, on November 6, 2012. Notice To The Person Served: You are served as an individual. Publication dates: December 12, 19, 26, 2012 and January 2, 2013. L# 2027.

The Annual Report of the Burk Chung Foundation, 837 Washington Street, San Francisco, California 94108 is available at the Foundation's office for inspection during regular business hours. Copies of the Annual Report have been furnished to the Attorney General of the State of California. Burk Chung, Trustee. Fiscal year ended November 30, 2012.

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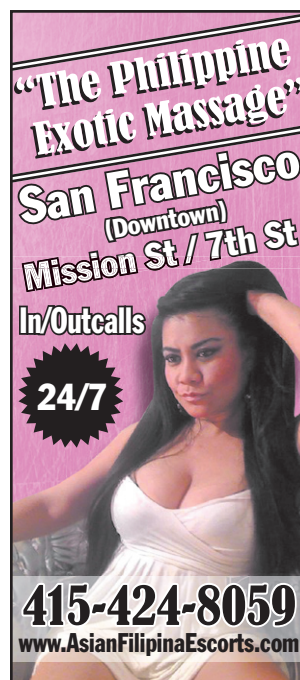
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